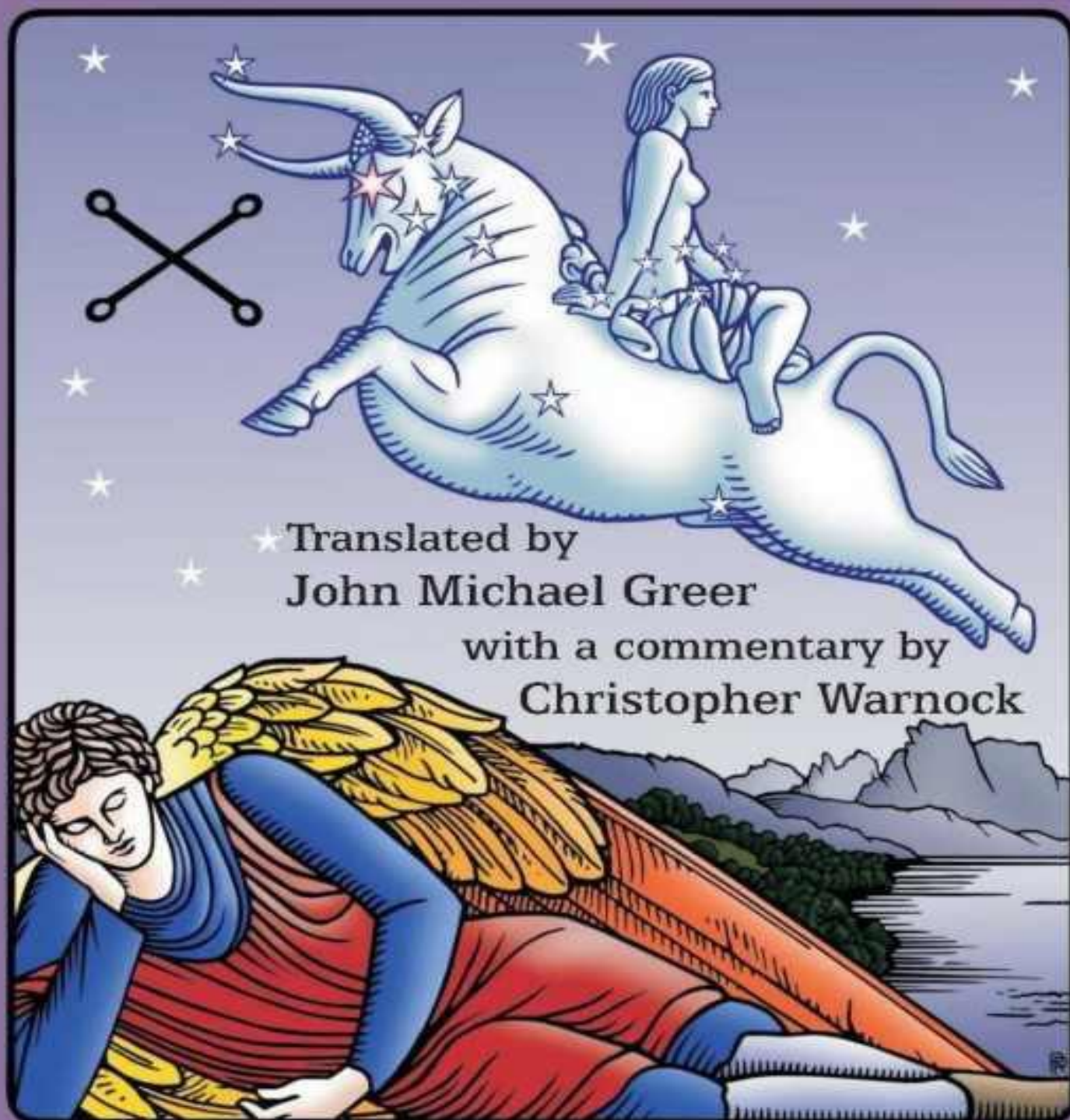


# ★ ASTRAL HIGH MAGIC ★

De Imaginibus of Thabit Ibn Qurra



Astral High Magic

Thabit Ibn Qurra's

*De Imaginibus*



**Christopher Warnock**

Renaissance Astrology

[www.renaissanceastrology.com](http://www.renaissanceastrology.com)

2012

Astral High Magic: De Imaginibus of Thabit Ibn Qurra

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# Introduction



*De Imaginibus*, On Images or more loosely; How to Make Astrological Talismans, has been generally accepted as the work of Thabit Ibn Qurra, the 9th century Harranian sage. It was translated into Latin in the twelfth century by John of Seville, noted translator of astrological and astronomical works, as part of the great medieval translation project that brought the intellectual riches of the high Islamic culture of the Middle East, the inheritor of the classical Greek tradition, into Europe. We are currently engaged in another great translation project in which the fruits of the European esoteric tradition, long locked away in Latin and in manuscripts, are being translated into the modern lingua franca of English. This book is a small, but hopefully useful part of this new reception of ancient esoterica. This translation of *De Imaginibus* was done from the Latin critical edition of Francis Carmody, in *The Astronomical Works of Thabit b. Qurra* (UCal Press, 1960) at 167-97 and includes two similar, but different versions which Carmody referred to as Versions I & J.

*De Imaginibus* is, after *Picatrix*, perhaps the most widely known source for medieval and Renaissance astrological magic. Indeed, *De Imaginibus* is cited in *Picatrix* as well as being noted with approval by such esoteric luminaries as Albertus Magnus, Marsilio Ficino and Cornelius Agrippa. In fact in his famous *Three Books of Occult Philosophy*, Agrippa, the Renaissance author and mage, provides a shorter paraphrase of some of the talismans set forth in *De Imaginibus*. This paraphrase from *Three Books of Occult Philosophy* is provided for comparison purposes in this edition of *De Imaginibus* alongside the corresponding chapters.

*De Imaginibus* explains how to create talismans for a wide variety of purposes, including pest control, destruction, wealth, success in business, authority and rulership, favor of the ruler and love. The astrological knowledge required to find appropriate elections is considerable and requires that the mage seeking to make use of *De Imaginibus* be a master of traditional astrology. Complete and



accurate natal charts are required for some talismans while others are based on horary questions, which must be "most certain" and made with a radical intention. The talisman elections themselves are not based on independent factors like Moon phases or planetary hours, more typical of magical elections, but are complete astrological chart elections simultaneously using a wide variety of factors, including house rulership and planetary placement in houses as well as essential and accidental dignity and aspects. Trying to use the very different methods of modern psychological, predominately natal astrology, to create the talismans of *De Imaginibus* will lead only to confusion and frustration

While referred to as "images", the talismans described in *De Imaginibus* appear to have been originally constructed as statues or statuettes in forms appropriate to the magical effect desired or the object of the magic. *De Imaginibus* instructs the mage to make a talisman for the expulsion of scorpions, for example, with the shape of a scorpion. The spiritual connection of things with similar forms is confusing to moderns, but basic to the traditional world view and a key insight in astrological magic. In the *Centiloquium* or 100 Aphorisms traditionally attributed to Ptolemy, it says, "In generation and corruption earthly forms are subordinate to the celestials; wherefore they that frame images, do then make use of them, by observing when the planets do enter into those constellations or forms." <sup>1</sup>

We can understand why this works by examining Hermetic philosophy, the basis of astrological magic, which holds that the spiritual underlies and precedes the material. The Platonic Ideas or eternal archetypes, which are the basic patterns and interrelationships of all reality, manifest first as spiritual forms, then celestial patternings in the stars and planets, and finally, in the material world. This type of magic, using outward form which reflects spiritual connection, has ancient antecedents and a long use in Western magic. Statuettes or dolls in the form of humans were used in classical Greek and Roman magic, in the medieval period and in modern hoodoo (Southern folk magic) practice. The use of magical statues has an even more exalted place in the Hermetic philosophy. In the *Corpus Hermeticum*, the ancient texts attributed to Hermes Trismegistus, the powers of these magical statues are explained,

"Yes, Ascepius, yes...I mean statues ensouled and conscious, filled with spirit and doing great deeds; statues that foreknow the future and predict it by lots, by prophecy, by dreams and many other means; statues that make people ill and cure them, bringing them pain and pleasure as each deserves." <sup>2</sup>

Hermes Trismegistus goes on to explain that these statues involve not merely magical acts, but the ensoulment of statues by gods. The gods are attracted into statues by, "...a mixture of plants, stones and spices, Asclepius, that have in them a natural power of divinity. And this is why those gods are entertained with constant sacrifices, with hymns, praises and sweet sounds in tune with heaven's harmony; so that the heavenly ingredient enticed into the idol by constant communication with heaven may gladly endure its long stay among humankind. Thus does man fashion his gods." <sup>3</sup>

The creation of ensouled statues and temples was widely practiced in the ancient world. The Neoplatonic philosopher Plotinus noted the efficacy of this sort of talismanic magic,

"I think, therefore, that those ancient sages, who sought to secure the presence of divine beings by the erection of shrines and statues, showed insight into the nature of the All; they perceived that, though this Soul is everywhere tractable, its presence will be secured all the more readily when an appropriate receptacle is elaborated, a place especially capable of receiving some portion or phase of it, something reproducing it, or representing it and serving like a mirror to catch an image of it." <sup>4</sup>

The talismans of the type described in *De Imaginibus* were to be developed in two different



directions. On one hand they were turned into talismans in the form of pendants and rings, two dimensional representations, rather than the statues in the round used in *De Imaginibus*. On the other hand, the principles of astrological magic expounded in *De Imaginibus* could also be used architecturally on a much grander scale. The tenth century Islamic historian Al-Masudi described a Sabian temple, most likely ideal rather than extant, with seven gates and a dome with seven levels, tipped with a fabulous bright gem. The temple was built on a high rock and within it was a seven sided well containing deep within a great treasury of the knowledge of Heaven and Earth. <sup>5</sup>

Even more impressive in its scope and the comprehensiveness of its design is the city of Hermes Trismegistus described in *Picatrix*,

"There are among the Chaldeans very perfect masters in this art and they affirm that Hermes was the first who constructed images by means of which he knew how to regulate the Nile against the motion of the Moon. This man also built a temple to the Sun, and he knew how to hide himself from all so that none could see him, although he was within it.

It was he who in the east of Egypt constructed a City 12 miles long within which he constructed a castle which had four gates in each of its four parts. On the eastern gate he placed the form of an Eagle; on the western gate, the form of a Bull; on the southern gate, the form of a Lion, and on the northern gate, the form of a Dog. Into these images he introduced spirits that spoke with voices, nor could anyone enter the gates of the City except by their permission.

There he planted trees in the midst of which was a great tree which bore the fruit of all generation. On the summit of the Castle he caused to be built a tower 30 cubits high on the top of which he ordered to be placed a lighthouse the color of which changed every seventh day...Around the circumference of the City he placed engraved images and ordered them in such a manner that by their virtue the inhabitants were made virtuous and withdrawn from all wickedness and harm. And the name of the City was Adocentyn." <sup>6</sup>

As the inheritors of the knowledge of our illustrious predecessors, we have two paths open before us. The first is to attempt to emulate and perhaps surpass their use of talismans and talismanic magic in the Material World. The use of the universal language of astrology opens up great vistas of possibility, particularly with regard to their use on a large scale in architecture, landscaping and city design. The second path is to attempt to glimpse through the veil of the Material into the comprehensive patterns and Divine Ideas that underlie it. We can follow the invitation of the Ihkwan al Safa, the mystic Islamic brotherhood,

"Will you not choose, oh my brother, to enter the Temple of [Hermes Trismegistus], in order to contemplate the heavens of which Plato spoke, spiritual Heavens, not the visible heavens shown by the astronomers?" <sup>7</sup>

Any use of *De Imaginibus* and the principles it embodies involves us in acts of orientation to the spiritual, be it temporal orientation through astrology, physical orientation through form or magical orientation through invocation. Ultimately, we recognize that it is not "we" who are acting, but that spiritual forces are acting through us. Our choice is to act consciously or remain unconscious and to align our actions to the selfish or the selfless.

While the ostensible goals, wealth, power and love, of the *De Imaginibus* talismans seem rather mundane, their efficacy points us toward a more exalted conclusion about the nature of the Cosmos. As Plotinus indicates magic is effective only by,

"The reigning sympathy and by the fact in Nature there is an agreement of like forces and an opposition of unlike, and by the diversity of those multitudinous powers that converge in the one

living universe." <sup>8</sup>.

The use of astrological timing allows the mage to gauge precisely the appropriate moment when the forces he wishes to utilize are strongest. In addition, astrology provides a universal language and system of classification for the infinite sympathies and interconnection of all things in the Cosmos. The Harranian Sabians appear to have been the most sophisticated users of astrological magic and Thabit Ibn Qurra their most distinguished astrological mage. *De Imaginibus* therefore represents the height of astrological magic both in its complexity of practice and the subtlety of its philosophical underpinnings. The ultimate value of *De Imaginibus* for modern practitioners lies not in the achievement of mundane goals through spiritual means, but in the realization that if material goals can be attained that the philosophical and spiritual bases of Hermeticism are correct. This insight explains why alchemy, astrology and magic are the preparatory studies for Hermetic gnosis, the mystic union with the Divine.

# The Sabians of Harran and Thabit Ibn Qurra

Harran, located in the southeast of modern day Turkey, has a long history as a spiritual center. On the nexus of several trade routes, in great antiquity it first came into prominence as the city of the Mesopotamian Moon god Sin and several great temples to this god were built there. Harran is also associated with Abraham, a prophet of Judaism, Christianity and Islam. "Then [Abraham] came out of the land of the Chaldaeans, and lived in Harran: and from there, when his father was dead, God sent him into this land, in which you now live." Acts 7:4. From an esoteric standpoint, however, it is the association of Harran with the Sabians that is of greatest importance. The Sabians of Harran were renowned as pagans, the last remnants of the civilization of the Greeks and Romans. They were granted tolerance by the early Muslim conquerors of the region as a people of the book, with a prophet, Hermes Trismegistus. Harran appears to have been home to a complex synthesis of the ancient religions of Mesopotamia, the teachings of Zoroaster, the traditions of the Persian magi, Syraic wisdom and magic and in particular that fusion of the science and spirituality, particularly Neoplatonism, of the Greeks with the wisdom of the Egyptians, known as Hermeticism.

The religion of the Sabians of Harran was astrologically based and was focused on philosophical principles, as well as the stars and planets. The Islamic author al-Masudi says that while the temples of the supreme principles, the Demiurge, the World-Soul, Matter, Space and Time were round,

"...[the temple] of Saturn is hexagonal; of Jupiter, triangular; of Mars, long (rectangular); the Sun, square; that of Venus, a triangle in a quadrangle, and that of the Moon, octagonal. The Sabians have in them symbols and mysteries which they keep hidden." <sup>9</sup>

The *Picatrix* provides further details that give us some idea of the planetary worship that took place in the temples of the Harranian Sabians. For example, to invoke Saturn, one was advised to elect a time when Saturn was in a sign where he was well dignified and direct and not afflicted by Mars or affected by any other impediments. The worshipper/mage was told to wear black clothing, particularly favored being the cloth in which a corpse was wrapped, as well as a black hat. The worshipper/mage was to wear a ring of iron and to burn incense composed of opium, saffron, laurel seeds, wormwood, dried wool, and the head of a black cat and other noisome ingredients. Finally the worshipper/mage raised the burning incense on high and called upon Saturn,

"O high lord whose name is great and whose sphere is the highest of all planets, whom God placed in the highest! You are the Lord Saturn who is cold and dry, dark, doer of good, the friend of truth, yours is the truthful promise, durable and lasting in friendship and enmity, your thought is deep and profound, your speech and promises are true, your works are solitary, and remote from everyone, with sadness and grief, far from joy and gladness, you are aged, wise and of good, a plunderer, doer of good and evil. Sad misery comes to those whom you cause to be unfortunate, good fortune comes to those whom you touch with fortune. Into you God put power and virtue and a spirit for good and evil. I ask you father and lord, your name is great and your acts are miraculous bring this about for me." <sup>10</sup>

With its technical focus on the three occult sciences of magic, astrology and alchemy and philosophical path to the mystic union with the Divine, Hermeticism became an integral part of the paganism of Harran. By the time of the Muslim conquest in the early middle ages, the Harrians were renowned as mages, alchemists, astrologers and astronomers, makers of instruments and scientists. Thabit Ibn Qurra is perhaps the most renowned of the Harranian philosopher mages. Born in A.D.

836, he became the master of many arts and sciences, including mathematics, astronomy, astronomy and magic as well as playing a key role in the transmission of Greek philosophy and science to Islam. Thabit is quoted as saying,

"We are the heirs and propagators of Paganism... Happy is he who, for the sake of Paganism, bears the burden (of persecution?) with firm hope. Who else have civilized the world, and built the cities, if not the nobles and kings of Paganism? Who else have set in order the harbours and the rivers? And who else have taught the hidden wisdom? To whom else has the Deity revealed itself, given oracles, and told about the future, if not to the famous men among the Pagans? The Pagans have made known all this. They have discovered the art of healing the soul; they have also made known the art of healing the body. They have filled the earth with settled forms of government, and with wisdom, which is the highest good. Without Paganism the world would be empty and miserable." [11](#).

After a schism in Harran, Thabit journeyed to Baghdad where he obtained the patronage of the great Abbasid Caliph al-Mu'tadid and taught in the caliph's famous Bayt al Hikam, the House of Wisdom. He is said to have translated or written over 150 books in Arabic as well as done important original work in philosophy, astronomy, astrology and mathematics. He died in Baghdad in A.D. 901. The tolerance of their Islamic overlords eventually came to an end and the city's fortunes waned until its thousands of years of history came to an end in 1271 when Harran was forcibly depopulated by the Mongols.

# De Imaginibus: Incipit

## Version I:

*Here begins the book of Thabit ibn Qurra on images*

Thabit ibn Qurra said: Aristotle said that one who studies philosophy and geometry and every other science, but remains ignorant of astrology, will labor in vain, because the more worthwhile geometry and the higher philosophy is the science of images <sup>12</sup> The Philosopher <sup>13</sup> also said in the second treatise of his book that just as there is no motion in a body if it lacks a soul, nor life in an animate body except by the food toward which it is directed and made apt by its nature, in the same way there is no foundation of knowledge in someone who is without philosophy, nor is there any light in geometry when astrology is lacking, but the most sublime and highest astrology is the science of images.

## Version J:

Thabit ibn Qurra said: Aristotle said that whoever studies philosophy and geometry and all knowledge, but remains a stranger to astrology, will be hindered and burdened, because the more valuable geometry and the higher philosophy is the science of images. Aristotle the philosopher said in the second treatise of his book that just as a body does not move if it lacks a soul, nor does a soul live except by food that it digests according to its nature, science and wisdom are similarly lacking in light if they are empty of astrology. Just as a soul cannot persist except by food digested according to the nature of its body, in turn, wisdom has no foundation if it lacks astrology, and the higher and more valuable astrology is the science of images.

## Commentary on Incipit

We are unaccustomed to such lofty claims for the sublimity of astrology and magic, but Thabit Ibn Qurra is certainly not alone in claiming an exalted status for these arts. Agrippa insists that "the sublime virtue and property of everything..." depends on astrology and that magic is, "...the most perfect and chief science, that sacred and sublimer kind of philosophy." <sup>14</sup> The Renaissance philosopher Pico della Mirandola states that magic is the noblest part of natural science. <sup>15</sup> We can gain a better understanding of these assertions from the great medieval philosopher Albertus Magnus who explains in his *Speculum Astronomiae* that astrology provides a link between natural philosophy, that is the study of nature and the material world, and metaphysics, the study of being, knowing and the ultimate nature of reality,

"If we have one metaphysical science which teaches us how to consider the causer of causes amongst the causes of things; and another natural science which teaches us to experience the creator of creatures amongst the created things, [then] what could be more desirable to a thinking man than to have a middle science which might teach us how this and that change in the mundane world is effected by the changes in the celestial bodies?" <sup>16</sup>

Albertus goes on to say that God can be known only by his effects which are man and the ordering of his Universe which extends in increasing perfection to him. "No human science attains

this ordering of the universe [as] perfectly as the science of the judgment of the stars does." Thabit cites Aristotle on the soul, almost surely a reference to a portion of the *Enneads* of Plotinus, called the *Theology of Aristotle* and mistakenly attributed to him in the medieval period. It is in this sense of the bridge between the Divine and less perfect, that Thabit insists that astrology is the soul of the sciences and philosophy. The creation of astrological talismans and the use of astrological magic, therefore, is the instantiation of this sublime ordering of the Cosmos. The talisman is a practical and existent example of the interconnection and sympathy of all things and of the divinely structured universal pattern.





# Chapter 1

## Version I:

Thabit ibn Qurra said: when you wish to work with an image of some kind, you should know that our philosophers <sup>17</sup> have handed down in their legacy seven images which they used for every purpose, and by which utility is acquired and impediments expelled. I have also handed down to you, in this book of mine, certain rules which constitute examples, and among these is a work of images for expelling scorpions. If you desire to do this, begin the work with Scorpio rising, and make the image of a scorpion out of copper, tin, lead, silver, or gold, as you wish. Engrave in it the name of the rising sign and its lord, and the lord of the hour of the day in which you do this, and the name of the Moon; and let the Moon be in Scorpio.

Make the ascendant as unfortunate as you can, and also make unfortunate the lord of the ascendant, placing it in the house of death if you can do so, and also make the lord of the ascendant as unfortunate as you can,<sup>18</sup> or conjoin it with an infortune in the fourth or seventh house. When you have done this, bury it upside down, that is, with the head downward, and say while you are burying it: “This is the sepulchre of this and all its kind, that they shall not enter into this place.” Bury it in the middle of the place from which you wish that kind of creature to flee, or in the house where they live or the place where they gather. If you make four images of this sort, and bury one of them in each of the quarters of the place from which you want that kind of creature to flee, it will be stronger and better. You may do the same thing with any kind of noxious animal you wish when you want them to flee, and you should begin the working under an ascendant similar in kind to that which you wish to flee and depart.

## Version J:

Thabit ibn Qurra said: when you wish to work with images, know that our physicians have commended in their recipes seven images which we use in every way to cause perfection and expel impediments. I have already written them down in a chapter of my book. I have provided a similitude of this sort of working, which is an image working to expel scorpions.

When you desire to do this, therefore, you should begin with Scorpio rising, and fashion the image of a scorpion from copper, tin, lead, silver, or gold. Engrave on the image the name of the ascending sign and its lord, and the lords of the hour and the day, and the name of the Moon; and let the Moon be in Scorpio. Make the ascendant as unfortunate as you can, and put the lord of the ascendant in the house of death, and make the lord of the house of the lord of the ascendant unfortunate by placing it in the house of death or conjoined with an infortune in the fourth or seventh house. When you have done this, put it underground and bury it head downwards, and say this: “Let them be buried as this image is buried so that they shall not enter into this place.” Bury it in the middle of the place you wish to be free of them, or in the place they inhabit, or in a place where they congregate. If you make four images of them according to this disposition and bury one of them in each of the four quarters of the place from which you wish them to depart, it will be stronger and better. You can make a similar image of any of the world’s noxious animals that you wish to expel, and you should begin this under an ascendant of the same nature as the animal you wish to expel.

## Agrippa Bk II, Chapter 50

But to chase away certain Animals from certain places, that they may not be generated, or abide there, let there be an image made under the ascension of that Animal, which thou wouldst chase away, and after the likeness thereof; as if thou wouldst chase away Scorpions from any place, let an image of the Scorpion be made, the sign of Scorpio ascending with the Moon, and thou shalt make unfortunate the ascendent, and lord thereof, and the Lord of the house of Mars;

And thou shall make unfortunate the lord of the ascendent in the eighth house, and let them be joyned with an aspect malignant, opposite, or quadrant: and let there be writ upon the image the name of the ascendent, of the Lord thereof, and of the Moon, and of the lord of the day, and of the Lord of the hour. And let there be a pit made in the middle of the place, from which thou wouldst drive them; and let there be carryed into it, some of the earth taken out of the four corners of the same place, and let the image be buried there with the head downward, with saying, this is the burying of the Scorpions, that they may not come into this place, and so of the rest.

### Commentary on Chapter 1

This is an almost classic example of a house based talisman. Thabit Ibn Qurra provides us a with the image, the election and even the bare bones of the proper ritual to perform. Note that I have supplied the title for this chapter which does not appear in the original. The key to the election is the choice of rising sign. In this case Scorpio for the expulsion of scorpions. What is the connection between the sign Scorpio and scorpions themselves? Agrippa explains that all material things are the manifestation of superior Ideas which he defines as perfect immutable forms existing in the first place in a single form in the mind of the One, but in multiple forms in the Anima Mundi, the Soul of the World,

"...by which forms she did in the heavens above the stars frame to herself shapes also, and stamped upon all these some properties; on the stars therefore, shapes and properties, all the virtues of inferior species, as also their properties do depend; so that every species has its celestial shape, or figure that is suitable to it, from which also proceeds a wonderful gift of operating, which proper gift it receives from its own Idea, through the seminal forms of the Soul of the World." [19](#)

From the Anima Mundi, as the Renaissance philosopher and mage Marsilio Ficino explains, the magical influence of particular forms extends down to the material things,

"I have said elsewhere that down from every single star (so to speak Platonically) there hangs its own series of things down to the lowest...Under the celestial Serpent or the entire constellation of the Serpent-bearer, they place Saturn and sometimes Jupiter, afterwards daemons who often take on serpent's form, in addition men of this kind, serpents (the animals), the snake-weed, the stone draconite which originates in the head of a dragon, and the stone commonly called serpentine...By a similar system they think a chain of beings descends by levels from any star of the firmament through any planet under its dominion. If, therefore, as I said, you combine at the right time all the Solar things through any level of that order, i.e., men of Solar nature or something belonging to such a man, likewise animals, plants, metals, gems and whatever pertains to these, you will drink in unconditionally the power of the Sun and to some extent the natural powers of the Solar daemons." [20](#)

Therefore, as Agrippa notes, Aries rules rams, Taurus, bulls, Cancer, crabs, Leo, lions, Capricorn, goats and Scorpio, scorpions. Since all material things proceed from the celestial forms

and Divine Ideas, things sharing the same form are magically and spiritually connected. The same consideration governs not only the timing of the election of the talisman, but its shape as well. Making a talisman of the form of a scorpion connects the talisman to the scorpions themselves. The acts done to the talisman are done to the scorpions as well. We can see a variation on this theme in another scorpion expulsion talisman from the encyclopedic book of Arabic astrological magic, the *Picatrix*:

"Make the image of a scorpion from the purest gold in the hour of the Sun, and place the Moon in the Ascendant, 4th, 7th or 10th [houses] in either Taurus, Aquarius or Leo, of these Leo is best, for the magic of its nature is contrary to scorpions; and with Sun in Leo, and Saturn retrograde. First make the tail [of the scorpion], afterwards the feet, after this the [claws, literally the hands] and finally the head. There are many diverse aspects in this, and you need know them well, for they may aid you in all such works. When the members have been made in this manner, place the left claw in the place of the right, and the right foot in the place of the left foot, and place the head upright in the proper position and the tail likewise. After this has been done, fashion a spine and place the spine upside down and the head of the spine in the proper place and pierce the tail with it and when this has been made in this manner, place it underground in a stone that has been perforated. After this, bury the stone in an important place in the city, and [scorpions] shall flee from that place of the image and not approach within 45 miles of it." [21](#)

Here the attack on the scorpion proceeds less from the astrological factors, which may be adverse to scorpions, but are much less malefic than the *De Imaginibus* example, and more from the destruction done to the image of the scorpion. In either case the bonds of sympathy and correspondence tying together the image of the scorpion, the sign of Scorpio and the scorpions themselves, suffice to expulse the scorpions.



# Chapter 2

## Version I:

### An example of the destruction of cities

You should act according to this example when you wish to destroy a certain city or region. Make an image under the ascendant of that city, and make unfortunate the lord of the house of its life, that is, of its ascendant, and make the lord of the house of its death unfortunate,<sup>22</sup> and make unfortunate the lord of the ascendant<sup>23</sup> and the Moon and the lord of the Moon's house and the lord of the house of the lord of the ascendant, and you should impede the tenth house and its lord in any way you can. Bury the image in the middle of the region or in a house, and you will behold miracles.

Similarly, if you wish to make a person unfortunate, you should work in a similar way, and he will not be fortunate in anything as long as the image remains where he is, God most high willing.

Here is another rule. When you wish to benefit a region or city or some other place, place fortunes in its ascendant, or in the tenth, second, or eighth houses, and make the lord of the ascendant and the lord of its house fortunate, and make fortunate the Moon and the lord of the Moon's house, in the same way that you did for evil, and you will behold miracles.

It happened that a certain philosopher named Felix <sup>24</sup> made an image for the destruction of a certain region, but he was captured by the king, who deceived him and offered him an official position, and promised him that if he destroyed what he had made, he would be honored and given wealth beyond measure. He then dug up the image and destroyed it, and everything was made good in the region that had been destroyed; and after he did this, the king broke his word and had him put to death.

But this man made unfortunate the ascendant of the region and its lord, and the lord of the house of the lord of the ascendant, and he made Saturn unfortunate, and placed him as lord of the hour, and had the fortunes absent from the ascendant and its lord, and removed the fortunes from the triplicity of the ascendant and from the angles. He wrote on the image the name of the region and the name of the ascendant and its lord, the lord of the day and of the hour, and also the part of evil<sup>25</sup> and its lord, that is the lord of the number of the sign in which it dies. He buried the image in the middle of the region and placed on its belly earth of the region taken from the four quarters thereof, that is, from the east, west, north and south of the region. While burying it, he said: "This is an image for the destruction of this region." This is a great and marvelous thing.

## Version J:

Similarly, when you wish to destroy a region or hinder it, make an image under the ascendant of that city or region, and make unfortunate the lord of the house of its life, and make unfortunate the lord of the house of its death, and make unfortunate the lord of the ascendant and the Moon, and the lord of its house, that is, the Moon's house, and the lord of the house of the lord of the ascendant, and also make unfortunate the lord of the tenth house and its lord if you can. Bury the image in the middle of the region, and you will behold miracles.

Similarly, if you wish to hinder any person, perform an image working in a similar way and he will not be fortunate in anything as long as the image remains in the place where he is, God willing.



When you wish to benefit some region or city or place over other places, you should use the fortunes, that is, put fortunes in the ascendant thereof, or in the tenth or the second or the eighth house, and make fortunate the lord of the ascendant, and the lord of the house of the lord of the ascendant, and make fortunate the Moon and the house of the lord of the Moon, as you did before with the infortunes, and you will behold miracles.

A certain person named Falix or Sadix who made an image in order to destroy a certain region, was captured by the king of that region and seduced with promises and high offices, that if he destroyed the work that he had made, the king would honor him and grant him extraordinary benefits. He recovered the image and destroyed it, and everything that had been destroyed in the region was corrected; and after this was done, the king had him put to death.

He made the image, however, in this way: he made unfortunate the ascendant of the region and its lord and the lord of the house of the lord of the ascendant, and made Saturn unfortunate and made him the lord of the hour, and made off with the fortunes, that is, made them absent from the ascendant and from the lord of the ascendant, and made the fortunes cadent from the triplicity of the ascendant and from the angles. He wrote on the image the name of the region and the name of the ascendant and its lord and the name of the lord of the hour and the name of the lord of the day, and he made the part of fortune unfortunate, and wrote on the figure the part of evil and its lord, and the lord of the sign in which the number fell. He buried the image in the middle of the region and put on the image earth from the region, taken from the four quarters thereof, that is, from the east, west, north, and south. While burying it, he said: "This shall be an image of destruction for this place or region."

## **Agrippa Bk II, ch. 50**

I will now shew thee the observation of Celestiall bodyes, which are required for the practise of some of these kind of images; So to make any one fortunate, we make an image in which these are fortunate, viz. the significator of the life thereof, the givers of life, the signs, and Planets. Moreover let the ascendent, the middle of the heaven, and the Lords thereof be fortunate: also the place of the Sun, and place of the Moon; part of fortune, and Lord of conjunction or prevention made before their nativity, by depressing the Malignant Planets.

But if we will make an image to procure misery, we must do contrarywise, and those which we place here fortunate, must there be infortunate, by raising malignant Stars. In like manner must we do to make any place, Region, City, or house fortunate. Also for destroying or prejudicing any of the foresaid; Let there be made an image under the ascension of that man whom thou wouldst destroy, and prejudice, and thou shall make unfortunate, the Lord of the house of his life, the Lord of the ascending, and the Moon, the lord of the house of the Moon, and the lord of the house of the lord ascending, and the tenth house, and the lord thereof.

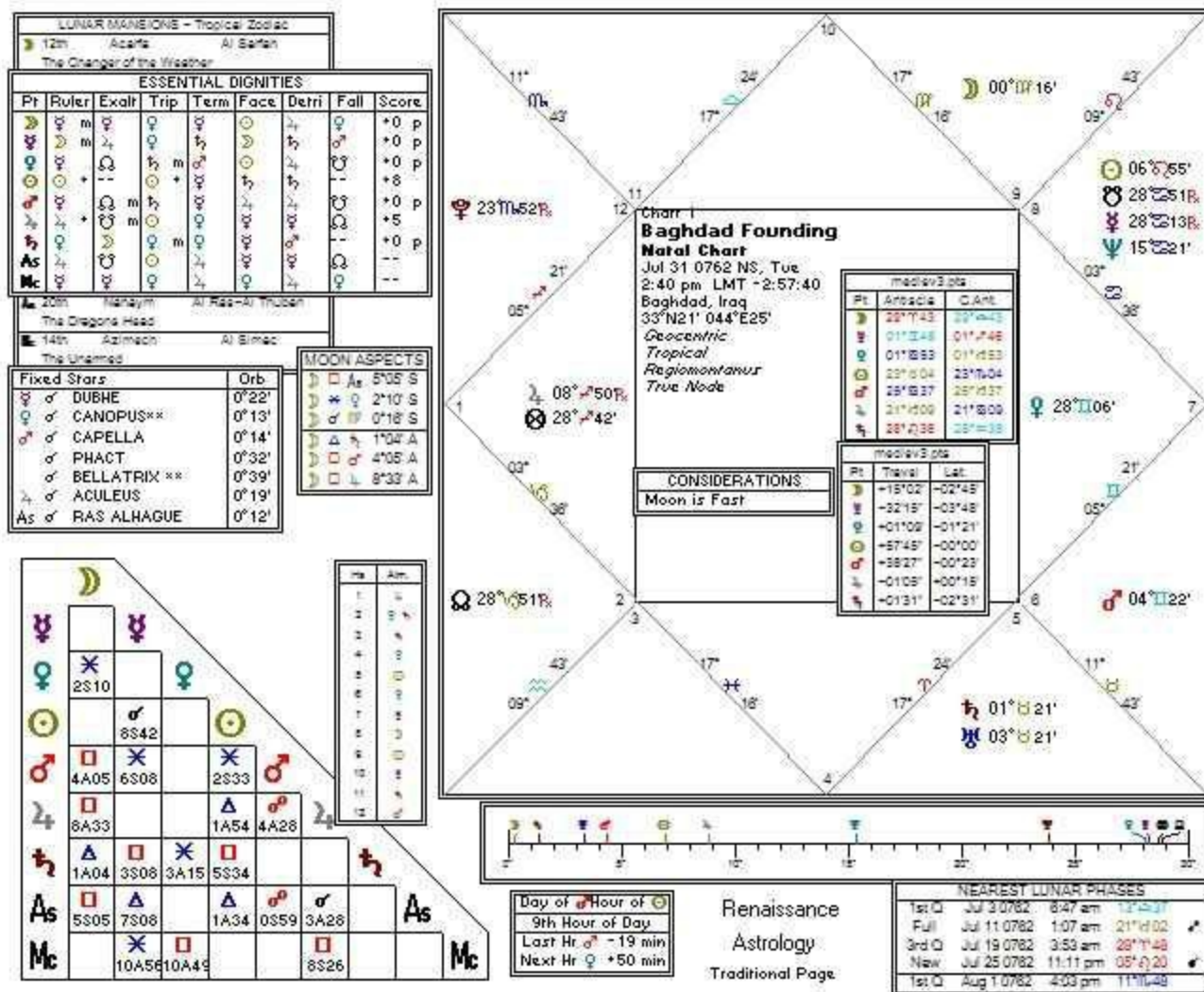
Now for the fitting of any place, place fortunes in the ascendent thereof; and in the first, and tenth, and second, and eighth house, thou shall make the lord of the ascendent, and the lord of the house of the Moon fortunate.

## **Commentary on Chapter 2**

Let me begin by saying that I strongly advise against doing malefic magic, particularly the magic for destruction set forth in this chapter. There is what only can be described as an adolescent attraction to the "dark side" which nevertheless can strike at any age. It springs from a resentment of

authority, first constellated in parental authority under which the selfish desires of the youthful ego chafe. Assertion of independence becomes confused with rebellion and the dictates of caution are thrown to the winds. All authority and all rules established by authority are equally suspect. The attraction of "Satanism" is in essence the attraction of children's toy slime, "Mom and Dad would be so grossed out, cool!", a mindless and ultimately destructive rebelliousness and pride. A further danger is the extreme spiritual naivete of modern society. Coming out of a materialistic and atheistic society one can safely dabble in malefic magic since one need take no responsibility there are adverse effects since in the back of one's mind, it doesn't really work. Have no doubts, if you create talismans for evil purposes you are malefactor and may you be accursed for your misuse of this most subtle and sublime knowledge. On the other hand, all serious students of astrological magic need to understand how malefic magic is accomplished and it is for their benefit that we have not censored this translation.

One of the useful insights offered by this chapter is a talismanic method for a key astrological problem: how to relate the universal signification of the Heavens to a particular person or situation. In natal this is done by observing the chart at the time of birth. This question becomes much more problematic in horary and much time and energy is expended ensuring that the horary question is radical which is to say synchronized with the Heavens and therefore accurate. One of the main methods of tying the talisman to the person or area desired is by adjusting the Ascendant of the creation of the talisman to the Ascendant of the nativity of the person that is to be affected. Here *De Imaginibus* adds an additional twist by telling the astrological mage to begin the talisman under the Ascendant of the city that he wishes either to benefit or afflict.



One city for which we have the Ascendant, because it was elected astrologically, is Baghdad.

Al-Biruni in his *The Chronology of Ancient Kingdoms*, indicates that the seventh century Caliph al-Mansur wished to erect a new capital city on the banks of the Tigris. His court astrologer, assisted by such notable astrologers as Mashallah chose the early afternoon of July 31, 762. As we can see from the chart at left which was reconstructed using modern software from the one given by Al-Biruni at 2:40 pm LMT Jupiter was rising at 8 degrees of Sagittarius. Thus if we wished to make a talisman for Baghdad, if our sources are correct, this is the appropriate degree and sign. If we are not entirely sure of the proper degree, we can at least use the appropriate rising sign. We would use a similar process, as indicated by *De Imaginibus*, for orienting a talisman to a particular, again using the degree and sign, or just sign, if this is all that is known, of the person we wish to affect.

This chapter also continues our education in the creation of talismans with elections based on houses, rather than simply on the qualities naturally attributed to each planet. As we can see, by using the Ascendant of the person or place for whom the talisman is made we can calibrate the effects to them in a very precise manner. Similarly, we can make use of the entire panoply of advanced astrological technique used by the Harranian Sabians, rather than limiting ourselves to the usual magical methods of Moon phase or at best, planetary hour. This increased complexity of method, however, requires a higher level of astrological knowledge and skill in both finding and executing a talismanic election. That our illustrious predecessors were able to discover appropriate elections without the use of modern astrological software is a tribute to their virtuosity.

In these elections the key astrological factors are the first house and its planetary ruler which represent the person or place to be affected. This is found quite simply by taking the sign on the appropriate cusp and taking the ruler of the sign and the ruler of the house. In a malefic election, the first house is explicitly identified as the house of life, and the eighth is used in its most characteristic attribution as the house of death. This is similar to how the first house is used in a medical horary or election, in contradistinction to the sixth of illness. The other key house in the malefic election is the tenth of government and authority, presumably to afflict the ruler of the city or region.

Next we look to the Moon, who plays a leading role in many elections, and of whom *Picatrix* says,

"And draw your attention to the Moon in all works [of magic] as if she were the chief of all the other planets because she brings about evident manifestations and judgments [?] in all things in the world and she pertains to the power of generation and corruption and she is the mediatrix [female intermediary] in the advance of your work, receiving the influences and impressions of the stars and planets and pouring them out to the inferiors of this world." [26](#)

Finally we are instructed to look to the lord of the house of the lord of the Ascendant, in other words the planet that rules the sign on the cusp of the house where the lord of the Ascendant is located. For a benefic talisman we would seek to have our chosen planets well dignified, in good houses and making positive aspects. For a malefic talisman, we would reverse these choices. We then use a magical method to tie the effect to area desired by physically burying the talisman in the middle of the city or region. The effect is increased, as with the scorpion talisman in chapter one, by using four separate talismans and burying them, oriented to the four directions, in the area to be affected. Logically we could see burying them at the four corners of the city, thus encompassing and delimiting the area of desired effect or burying them in the middle of the city, also focusing the area of effect.



# Chapter 3

## Version I:

### Second part, of wealth and its disposition

When you wish to make an image for a man who seeks wealth that was stolen or taken away from him or denied him or contested in some other way, and you wish it to be returned to him, make for him an image of gold, silver, copper, or whatever substance you wish. Begin this beneath the ascendant of a horary chart you have cast for him, and have the lord of the house of wealth<sup>27</sup> joined to the lord of the ascendant, and let there be reception between them, and let their joining be by a trine or a sextile aspect. If it happens that the lord of the house of wealth is in an obedient sign and the lord of the ascendant is in a commanding sign, this is better still; the obedient signs are those of oblique ascension, and the commanding signs those of direct ascension. Let a fortune<sup>28</sup> ascend and be the lord of the ascendant, and be careful that the lord of the ascendant be not retrograde, combust, or cadent, nor in opposition to its own house nor impeded by an infortune that is strong in an angle; but make fortunate the ascendant, the lord of the house of wealth, and the Moon. When you have finished the image according to this disposition, set it aside.

Conversely, then, make another image that will be the significator of the one who currently has the wealth in question. If the wealth is held by the king, you should begin this image under the tenth house from the ascendant of the first image. If it should be held by a partner or a friend or a colleague or an accuser or some other person, you should begin the second image under an ascendant that refers to whomever has the wealth that was taken away, that is, if it should be with the child of your client, under the sign in the fifth house; if it is with his father, under the sign in the fourth house; and similarly with the other signs, according to their reference.

Put the significator of the querent joined with the significator of the second image, that is, the second images joined with the lord of the ascendant of the first, and let the querent's significator receive that of the second image.<sup>29</sup> Make both of them strong and fortunate, without any debility, and let them regard one another by trine or sextile aspect. Remove from them every infortune, and make the tenth and the fourth houses fortunate if you can, or at any rate one of these.

When the second image is finished, join it face to face with the first image, and wrap them in a clean cloth. Bury them in the middle of the querent's house under a fortunate sign with the fortunes strong, and let the place of the burial face toward the north—that is, turn your face toward the rising Sun, and whatever is toward your left will be facing the northern region, and turn the face of the client's image toward that direction. However, if the querent will be seeking to go on many journeys, that is, if he will be traveling here and there and will frequently be in the place where the wealth is, he should have both images with him as much as possible. When you have done this and have made both images well and in proper form as I have described to you, you will take hold of what you seek and enjoy what you hope for, if God wills.

## Version J:

When you wish to make an image for a man who seeks wealth that was taken from him, or denied or forbidden him, and you wish to restore it to him, make him an image of gold or silver or copper or whatever else you wish to use. Begin the work under the ascendant of a horary question you have cast



for him, and have the lord of the house of wealth joined to the lord of the ascendant, either by mutual reception, conjunction, or trine or sextile aspect. If it turns out that the lord of the house of wealth is in an obedient sign, and the lord of the ascendant in a commanding sign, it will be stronger; the obedient signs are those of oblique ascension, and the commanding signs those of direct ascension. Make the ascendant and its lord fortunate, and be careful not to have the lord of the ascendant retrograde or combust or cadent or in a house opposite to its own, that is, the seventh house, nor impeded by an infortune, but let it be strong and angular; and make fortunate the ascendant and its lord and the lord of the house of wealth and the Moon; and when you have made it according to this disposition, set it aside.

Then you should make another image in turn, which will signify the person who now has the wealth. If it should be a king, you should begin the second image under the tenth house from the ascendant of the first image. If it should be with a partner or a friend or a thief or an enemy or any other sort of person, you should begin the second image under whatever ascendant pertains to the person who has the wealth, that is, if it is with a son, begin under the fifth; if with a father, under the fourth, and similarly under other signs accordingly as they pertain to him. Make them<sup>30</sup> both strong and fortunate without affliction; and have them joined together by trine or sextile aspect. Put the significator of the one you are making, that is, the significator of the second figure, joined to the lord of the ascendant of the first figure, and let the former be received by the latter. Make all infortunes cadent from the ascendant, and make the tenth and fourth houses fortunate if you can, or at least one of them.

When the second image is finished along with the first, put the face of the one to the face of the other, and wrap them both in a clean cloth. Bury them in the middle of the querent's house under a fortunate sign with a strong fortune; and turn the face of the image <sup>31</sup> when you bury it toward the north. If the querent makes many journeys, that is, if he is frequently going from place to place and is often with the one who has the wealth he seeks, you should put both images with him so that he carries them wherever he goes. Know that when you do this and skillfully perform workings with images according to what I have just explained to you, you will find what you desire and you will be made rich.

## **Agrippa, Bk II, ch. 50**

Also for success of petitions, and for the obtaining of a thing denied, or taken, or possessed by an other, let there be an image made under the ascendent of him who petitions for the thing; and cause that the Lord of the second be joyned with the lord of the ascendent from a trine, or sextile, and let there be a reception betwixt them, and if it can be, let the Lord of the second be in the obeying signs, and the Lord of the ascendent in the ruling, make fortunate the ascendent, and the Lord thereof, and take heed that the lord of the ascendent be not retrograde or combust, or falling, or in the house of opposition i.e. in the seventh from his own house; let him not be hindred by the malignant, let him be strong, & in an angle;

Thou shalt make fortunate the ascendent, and the Lord of the second and the Moon; and make another image for him that petitioned to, and begin it under the ascendent belonging to him, as if he be a King or a Prince, begin it under the ascendent of the tenth house from the ascendent of the first image; If he be a father under the fourth; if a son under fifth, and so of the like; and put the significator of the second image, joyned with the lord of the ascendent of the first image, from a trine, or sextile, and let him receive it, and put them both strong, and fortunate without any let; make all evill fall from



them.

Thou shall make fortunate the tenth, and the fourth if thou canst, or any of them; and when the second image shall be perfected, joyn it with the first, face to face, and wrap them in clean linnen, and bury them in the middle of his house who is the petitioner under a fortunate significator, the fortune being strong, and let the face of the first image be toward the North, or rather toward the place where the thing petitioned for doth abide; or if it happen that the petitioner goeth forward towards him with whom the thing petitioned for is, let him bring the images with him as far as he goes.

### **Commentary on Chapter 3**

This chapter deals with talismans for obtaining funds, both from general, unspecified sources and from a particular person. Here we see that Thabit Ibn Qurra is less concerned with the material that the talisman is made from than many of our other traditional sources. We will return to this issue in more detail in later chapters. At this point, however, it is interesting to see how much more importance Thabit Ibn Qurra places on the election for the talisman rather than the material. Once again Thabit Ibn Qurra use a horary question as the foundation of the election. This has the two fold advantage of ensuring that the general flow of events is moving in favor of the magical work, as the horary should be positive, but also anchors the election to the specific situation by using the same Ascendant as the question. The use of the second house for wealth is quite standard in our traditional sources. The use of obedient and commanding signs is a bit more unusual, however it is logical that we would wish the lord of the Ascendant to be in a commanding sign and therefore to be able to control the lord of the second, who has been placed in an obedient sign. We will see this concept used particularly with regard to influence over kings and other figures in authority.

The equation of obedient signs with signs that are of slow ascension, or tortured, and commanding signs with signs of direct, right or long ascension, however, does not accord with our traditional sources. The ascension of a sign is due to the fact that the ecliptic, the plane of the Zodiacal constellations is tipped relative to the Equator. In the Northern hemisphere this causes some constellations to take less than 2 hours to ascend and others greater than 2 hours, as the 12 signs revolve during the 24 hour day. The signs of short ascension are Capricorn, Aquarius, Pisces, Aries, Taurus, Gemini, while the signs of long ascension are Cancer, Leo, Virgo, Libra, Scorpio, Sagittarius. The classification of obedient and commanding signs, however, relates not to Zodiacal ascension, but the length of the day when the Sun is in that sign. Days are longer when the Sun is in Aries, Taurus, Gemini, Cancer, Leo and Virgo, so these are the commanding signs. The days are shorter when the Sun is in are Libra, Scorpio, Sagittarius, Capricorn, Aquarius and Pisces, so these are the obedient signs. <sup>32</sup>

We then follow the standard method of fortunating the Ascendant and lord in the election for the initial talismans. What is intriguing about this chapter is the use of a second talisman whose election is keyed to the first. We first decide which house signifies the person from whom we wish to receive money. If it is from the king, the tenth, the seventh for partners or enemies, fourth for father, etc. We then look to the sign that was on that house in the election for the initial talisman and use that sign as the Ascendant of the second talisman. If for example, we wish to make a talisman to receive money from a king and Libra was on the tenth house, then we use Libra as the Ascendant of the second talisman.

Thabit Ibn Qurra then instructs us that the ruler of the house that signifies the person we wish to receive money from needs to be making a positive applying aspect to the ruler of the Ascendant in the

election for the second talisman. One way to accomplish this is to find an election where the ruler of the first and the ruler of the appropriate house are making an applying positive aspect. We wish to get money from our partner and ask a horary that gives us a positive answer. In our example, Aries rises in the chart of our horary question and Libra is on the seventh. We find a date for the elections when Venus applies to a positive aspect of Mars. We make the first talisman when Aries rises and then wait about 12 hours until Libra rises and make the second talisman.

After having bound together the elector and the person from whom money is desired in the elections and in the talismans created under those elections, we then further tie them together magically by physically binding the talismans together. The image is then to be buried in the house of the elector or, if they make many journeys, taken with them.



# Chapter 4

## Version I:

If, however, the querent does not seek wealth from another person, but desires to advance his business and to have abundant money and to be offered a position so that he is easily able to earn a living, seek an image of business. You should begin this under the ascendant of his nativity, if you know it, or under the ascendant of a horary chart cast for him, and you should make fortunate the ascendant, and its lord, and the Moon and the lord of the house where she is. Have the significator of the sign in the second house joined to the lord of the ascendant by a trine or sextile aspect, and let there be reception between them, that is, let one planet be in the sign ruled by the planet that joins with it, or in the sign of its exaltation. Make the eleventh house and its lord fortunate, and do the same with the eighth house and its lord if you can; and put the part of fortune in the ascendant or the eleventh house. When you have made an image precisely according to these conditions, the owner thereof, as long as he preserves this image, will not cease to acquire wealth, both from those things from which he expects to gain and from those things which he does not. If he takes up any business or position or project, he will gain from it and do it easily and benefit from it, until his position brings him the living he desires, and he goes where he wishes and achieves things without worry or labor, and will be fortunate in so doing, if God wills.

## Version J:

If the querent does not seek any wealth from someone else, but desires to increase his business and multiply his wealth and to accord with and direct his talents and skills, and easily make a living and pay for his necessities, make for him an image of business. You should begin this working under the ascendant of his nativity if you know it, or under the ascendant of a horary question that you cast for him, and make fortunate the ascendant and its lord and the tenth house, and its lord, as well as the Moon and the lord of her house. Have the lord of the second house joined to the lord of the ascendant by a trine or sextile aspect, and let there be reception between them, so that the planet is in the sign ruled by the planet with which it is joined, or in its exaltation. Make fortunate the eleventh house and its lord, and the eighth if you can, and put the part of fortune in the first or tenth houses. <sup>33</sup> When you have made the image precisely according to these conditions, the master of it, as long as he has the image, will not cease to gain the wealth he hopes for as well as that which he does not expect. If he engages in any business or craft or any work, he will gain by it and easily succeed in business, and he will have concord and wealth in his business and will readily gain the living he desires, and gain things without labor, and he will be fortunate in all these acquisitions.

## Agrippa, Bk II, ch. 50

So for gain let there be made an image under the ascendent of the nativity of the man, or under the ascension of that place to which thou wouldest appoint the gain; and thou shall make the lord of the second house, which is in the house of substance to be joyned with the Lord of the ascendent in the trine or sextil, and let there be a reception amongst them; thou shall make fortunate the eleventh and the Lord thereof, and the eighth; and if thou canst, put part of the fortune in the ascendent, or second;

and let the image be buried in that place, or carried from that place, to which thou wouldest appoint the gain.

## Commentary on Chapter 4

This is another variation of the wealth talisman, but instead of seeking wealth from another, we rely on our own efforts, seeking to have our efforts fruitful and our own business thrive. Again we have the election anchored by aligning it to the natal chart of the user, or to a horary question. The houses that Thabit Ibn Qurra focuses are the tenth of fame and reputation and the second of money, as well as the eighth, presumably as clients' and customers' money as the eighth is the second from the seventh. Finally, he counsels use of the eleventh, which is the house of hopes and dreams. According to Al-Biruni who often provides interesting older house variant meanings, the eleventh is also the house of commerce. [34](#)

While Thabit Ibn Qurra gives us a fairly detailed election he is less forthcoming with regard to the appropriate image for this talisman. *Picatrix* is filled with images both familiar and strange, from the Venus as a beautiful woman with a comb and apple to Mercury as a bird footed man. Sometimes we can see the derivation of these images, but often they appear bizarre and outlandish, the product of dream. When these are available, we can make use of them. Sometimes, Thabit Ibn Qurra counsels us to make the image in a specific shape, as with the scorpion talisman in Chapter One, which corresponds to the constellation and sign of Scorpio. Cornelius Agrippa notes that not only can talismans be made not only according to their similarity to the form of signs or constellations,

...but according to the similitude of that which the mind of the worker desires, of whose they are the effigies, and representation: So to procure love we make images embracing one the other: to discord, striking one the other; to bring misery, or destruction as damage to a man, or house, or City or any thing else, we make images distorted, broken in members, and parts after the likeness and figure of that thing which we would destroy or damnify; [35](#)

We can see Thabit Ibn Qurra making use of this principle when he advises us to make talismans in the form of the person to be affected by the talisman as in Chapter Seven. Many of the talisman appear to be intended as statues or statuettes as in Chapter Five, particularly since *De Imaginibus*, the title of the work can be translated as *On Statues*. This is also not surprising given the emphasis in Hermetic works like the *Asclepius* of the *Corpus Hermeticum* on god creation and their embodiment in statues. Thus while the goals of the makers of talismans may seem somewhat mundane their methods in actuality reveal the sublime.

The talismanic work is compared by *Picatrix* to the action of soul on body. *Picatrix*, Book I, ch.2. Thus the mage in creating a talisman is infusing spirit into it, ensouling the body of the image. As Agrippa says,

"But know this that such images work nothing, unless they be so vivified that either a naturall or Celestiall, or Heroicall, or animasticall, or demoniacal, or angelicall vertue be in them, or assistant to them. But who can give a soul to an image, or make a stone to live, or mettall, or wood, or wax? and who can raise out of stones children unto Abraham? Certainly this Arcanum doth not enter into an Artist of a stiffe neck; neither can he give those things which hath them not. No body hath them but he who doth (the Elements being restrained, nature being overcome, the Heavens being over-powered) transcend the progress of Angels, and comes to the very Archetype it self, of which being then made a cooperator may do all things, as we shall speak afterwards." [36](#)

Similarly, the *Corpus Hermeticum* extends the scope of the talismanic work, "Just as the master and father - or god, to use his most august name- is maker of the heavenly gods, so it is mankind who fashions the temple gods who are content to be near mankind...Are you talking of statues Trismegistus? Statues, Asclepius, yes...Statues ensouled and conscious, filled with spirit and doing great deeds..." [37](#)

The key then is to fashion our talismans in such a way that they are attractive to the spirits with which we wish to ensoul them and in such a way that their power is connected to that which we wish to affect. Our mundane purpose and the sublime methods which we utilize then are properly united, as the body of the talisman is united with the proper portion of the Anima Mundi.





# Chapter 5

## Version I:

### Part Three, Of Principalities and Prelacies<sup>38</sup>

An image working for one who wishes to be granted rulership over a city or a certain region by the king. When you wish to do this, you should first cast a very exact horary chart with a radical intention<sup>39</sup> whether the querent will rule over that place which he seeks, or not. Should it appear to you from the significator of the ascendant of the chart that he will rule, and this will happen in that year, the work will indeed be accurate and successful. If the horary chart shows, however, that this thing will not come about, or that it will not happen within the year, you should not work for him in that year at all, until another annual revolution has passed for him, and you should make this for him<sup>40</sup> on the basis of a most exact radix, from which knowledge will proceed if God wills.

You should do the same with every image that you make; you should first observe for each example, that is, whether the chart shows effect or destruction. If the significators indicate that something will be effected, you should make the image for the effect that they signify, but if they indicate destruction, make any image you wish for whatever requires destruction, because its effects will be clear and its work great. Be careful that you do not make an image for works of destruction under a horary chart in which the ascendant signifies effect.

When you wish to make an image for someone who desires to rule over a city or province, or to be a judge or overseer or bailiff, all these are done in the same way. You should begin first by dignifying the form<sup>41</sup> an ascendant in which Caput Draconis is placed, and let the lord of the ascendant be dignified and free of detriment. Carve the body of the image under an ascendant in which the Moon is placed, and let the Moon be increasing in light and aspecting a fortunate planet. Carve the shoulders and chest of the image under an ascendant in which Jupiter is placed, and carve the belly under an ascendant in which Venus is placed, and carve the loins under an ascendant in which the Sun is placed in one of his dignities.

Carve the legs under an ascendant in which Mercury is placed, and see that he is not retrograde or combust, but free from detriment and fortunate in one of his dignities. Carve its feet under an ascendant in which the Moon is placed, and let her be aspecting Venus. When you have properly completed the figure in this way, you should begin to work on the image, that is, by means of casting it in the form you have made from gold or silver or copper or lead or tin. It does not matter of which of these metals the image is made, because its health and strength require nothing else; it is perfected by the exactness of the ascendant alone.

Begin, then, to work with the image under the ascendant of the querent's nativity if you can determine it, or beneath the ascendant of his horary chart, and give the image the name by which the querent is best known,<sup>42</sup> and make fortunate the ascendant, the tenth house, and the lord of the ascendant. Keep malefics away from the ascendant and its lord. Make the lord of the eleventh house a fortune, aspecting the ascendant and its lord, and make the lord of the tenth house join with the lord of the ascendant by an amicable aspect, and let the lord of the ascendant receive him by a perfect reception.

When you have done all this and finished the image in this manner, the querent will obtain what he desires from his king, and he will have and hold the lordship that he seeks. Thus you should follow

diligently the conditions I have directed you to follow, and you will accomplish this if God wills. These same images may be used as well to bring about love and hatred, if their maker is perceptive and skillful in using the movements of the circles of heaven for this.

## **Version J:**

### **Third Part, of Principalities and Judgeships**

Image workings for those who seek to receive the rulership of a city or a certain region from a king. When you wish to do this, begin by first casting a very precise horary chart with a radical intention, whether he will receive rulership of that place or not. If it appears to you from the signification of the ascendant that he will rule, and that this position will come to him within the year, your work will be true and complete. If the chart shows that it will not happen, however, or that it will not come about in that year, you should not do anything of the kind in that year, nor until his annual revolution has come; and then do it on a very precise and recorded radix.

You should do the same thing with every image that you make; in every case, consider the effects and the detriments. When the signifiers indicate effect, make an image to accomplish the effect that the signifiers indicate. If the signifiers indicate it, in turn, do what you wish with images that bring about destruction, because they will bring about the greatest results. Be careful not to make images for destruction under a horary chart in which the ascendant signifies effect.

When you wish to make an image for someone who seeks to rule over a city or a region or some work or principality, all these may be done in the same way. First you ought to dignify the form <sup>43</sup> in which you will cast the image. Thus you should carve the head of the image under an ascendant containing Caput Draconis, and let the lord of the ascendant be well dignified and free from detriment. Carve the body of the image under an ascendant in which the Moon is placed, and let the Moon be increasing in light and aspecting a fortunate planet. Carve the shoulders and chest under an ascendant in which Jupiter is placed, and carve the belly under an ascendant in which Venus is placed, and the loins under an ascendant in which the Sun is placed in his dignities. Carve the thighs under an ascendant in which Mercury is placed, being neither retrograde nor combust, and free from detriment, and fortune in one of his dignities. Carve the feet, finally, under an ascendant in which the Moon is placed, and let the Moon be aspecting Venus.

When you have skillfully made the form, begin to make the image of a man by casting it in the form in whatever material you wish, gold or silver or copper or lead or tin. Do not worry about what kind of metal to use, for the health and strength of the ascendant is all that is required. Begin to make the image, therefore, under the ascendant of the nativity of the querent if you know it, or under the ascendant of a horary question, and make the image with the name of the querent's that is well known and public; and make fortunate the ascendant and the tenth house and the lord of the ascendant, and keep all malefics far from the ascendant and its lord. Put a fortunate planet as lord of the eleventh house, aspecting the ascendant and its lord, and put the lord of the tenth house joined to the lord of the ascendant by an amicable aspect, and let the latter receive the former by a perfect reception.

When you do this, and make an image according to this manner, and do so precisely, the querent will gain whatever he asks from his king, and will be granted office and gain whatever he seeks. Follow my instructions, therefore, and you will accomplish all this. These images may also be used to bring about love and hatred, if the one who uses them pays close attention to the movement of what is above, and knows well the courses of the planets and what they accomplish.

## Commentary on Chapter 5

Given that only a rich merchant, noble or ruler would be likely to be wealthy enough to employ an astrologer, it is appropriate to see a talisman for gaining power as a ruler among those provided by Thabit Ibn Qurra. Similarly, there has long been an association between astrology, magic and those seeking power, either through a rebellion or coup d'etat. The historian Keith Thomas notes that the use of astrology and magic in revolts was so commonplace that in 1581 it was made a capital offense in England to cast the natal chart of the reigning monarch or to prophecy the length of their life or their time of death.<sup>44</sup>

In this chapter Thabit Ibn Qurra is explicit that the talisman and election should be made only when a horary has prophesied success. Certainly this is a very commonsensical notion, but not always the most attractive prospect for the talisman maker. Part of the attractiveness of magic is the rather naive hope that the user will gain effortlessly whatever is desired, be it wealth, love or power. The whole point of its exercise is seen as the untrammelled achievement of our every desire. Thabit Ibn Qurra brings us out of the realm of fantasy, however, and firmly grounds us, or rather firmly reminds us that we are under the regiment of the Stars, not of our ego. It is the Heavens that dictate our elections and through the timing provided by election that the talismans are created. The *Centiloquium*, or *One Hundred Aphorisms* attributed to Ptolemy, wisely states, "Sapiens, a wise Man doth Co-operate with Celestial Operations, and doth assist Nature, as the Husbandman in ploughing and preparing his Ground." Aphorism 8. We can hardly state that gardening is useless, but on the other hand, neither is it ultimately under our control. We must see clearly the cycles, energies and spirit of Age in operation and we will have our best success when we are in harmony with them.

There is a tide in the affairs of men,  
Which, taken at the flood, leads on to fortune;  
Omitted, all the voyage of their life  
Is bound in shallows and in miseries.

*William Shakespeare, Julius Caesar.*

So in practical terms, not only are we advised to use the Ascendant of the horary as the basis of our talisman election in order to tie the universal signification of the Heavens into our particular situation, but we must be careful in aligning ourselves with the ebbs and flows of events, if we wish to be successful in our endeavors.

The next interesting feature of this election, which appears to be for a statue, is the multiple elections given. These elections are interesting because they are planetary, rather than house elections. The planets are not listed with the usual body parts with which they are associated nor does this listing correspond to the signs they rule and the usual sign assignments. They are, however, in the Chaldean Order, with the Sun and Venus reversed and the malefics removed. This first set of elections is for carving the form in which the statue will be cast with the corresponding areas of the body to be carved according the planetary elections provided.

Once the form is created using these multiple elections, then the actual talismanic statue is to be cast using your Ascendant or the Ascendant of the person who will use the talisman or under the Ascendant of the favorable horary. Thabit Ibn Qurra then says that the image should be named using the name of your friend or presumably yours, if you are using the image. Logically the form of the statue would also be in your form or the form of whoever is to use it.

The use of the proper names of people and things, particularly the naming of an image of a

person we wish to affect by a talisman is widespread in magical practice. We can understand the reasoning behind this when we consider that there is a strong chain of spiritual sympathy and connection between the name and the thing named. The basis of modern semiotics, the study of language and signs, is that any connection between the word and the thing named by the word, is purely arbitrary. We certainly do not act as if this were so! For example, consider the strong emotional impact of the word fuck, a species of unutterable name, which cannot be printed in a newspaper nor broadcast on TV. Consider also the evocative power of words like America, Freedom or Liberty and we begin to gain some inkling of the connection between the word and the thing itself. Agrippa notes that the proper names of things are vital to magic because of this link to the imagination and that,

"The Platonists therefore say, that in this very voice, or word, or name framed, with its Articles, that the power of the thing as it were some kind of life, lies under the form of the signification. First conceived in the mind as it were through certain seeds of things, then by voices or words, as a birth brought forth, and lastly kept in writings. Hence Magicians say, that proper names of things are certain rayes of things, every where present at all times, keeping the power of things, as the essence of the thing signified, rules, and is discerned in them, and know the things by them, as by proper, and living Images." <sup>45</sup> Agrippa goes on to note that the influence of words is affected by the astrological timing that accompanies their utterance,

"Every voice therefore that is significative, first of all signifies by the influence of the Celestiall harmony: Secondly, by the imposition of man, although oftentimes otherwise by this, then by that. But when both significations meet in any voice or name, which are put upon them by the said harmony or men, then that name is with a double vertue, viz. naturall, and arbitrary, made most efficacious to act, as oft as it shall be uttered in due place, and time, and seriously with an intention exercised upon the matter rightly disposed, and that can naturally be acted upon by it." <sup>46</sup>

Thus we are slowly gaining an appreciation for how to create stronger and stronger talismans by making use of materials, form, name and astrological timing. This magical strength, however, is achieved only by a deeper understanding of the spiritual connections and correspondences already extant in the Cosmos. Our depth of understanding corresponds to the level of our magical skill.





# Chapter 6

## Version I:

**An image for inclining the king to certain people or counsels, so that he will be inclined toward them and delight in them, that is, he will raise them up to high position before him.**

When you wish to do this, you should first take the ascendant thereof most precisely, with a true intention;<sup>47</sup> then observe whether there is a conjunction or reception between the lord of the ascendant and the lord of the tenth. If you find the lord of the ascendant joined to the lord of the tenth by a trine or sextile aspect, or if there should be a perfect reception between them and both are well dignified and free from affliction, the thing will be accomplished and the image will be true, and the results will appear and the work will be great. If you do not find any of the things I have described to you, but you find the ascendant and the lord of the tenth and its lord<sup>48</sup> free from affliction, the thing can be accomplished and the image will be true. If you find none of the things I have described, but you find the ascendant and tenth houses free from affliction, the thing can be accomplished and the effects will appear and the work will be great.

If you find, however, that the lord of the tenth impedes the lord of the ascendant, or you do not find any of the things I have described to you, do not do any of the things I will describe, but if you find the ascendant and tenth house free from affliction, the matter can still be completed and the work will be true; otherwise, the querent will not accomplish what he<sup>49</sup> wants in this matter, nor will any effect occur except under the conditions I have recounted to you, if God so wills. If the horary chart indicates success and you wish to work with an image, however, you should begin to work with the image of a man according to what I have shown you concerning the carving of the form.

When you have finished carving the form according to the conditions already given, cast the image of a man out of anything convenient to you, under the ascendant of the nativity of the querent, if you know it, or under the ascendant of the horary chart. You should name the image with the name by which the querent is best known, or his forename, and make the ascendant fortunate with a strong fortune, and let the fortune not be retrograde or cadent or combust and let the lord of the ascendant be strong, and it would be well if it were direct in motion and in one of its dignities. Let the lord of the tenth house be joined to it by trine or sextile aspect, making it fortunate, and let the lord of the tenth, as it aspects the lord of the ascendant, receive it as well.<sup>50</sup> If you can arrange matters so that the lord of the ascendant is in a commanding sign and the lord of the tenth is in an obedient sign, this is better still.

Cast the image according to these conditions. When you have completed the image entirely according to these rules, the king will be inclined toward the querent with excessive affection and will value no one more than him, and the king will find for him the highest position, and he will be respected and made great, and the king will place him ahead of others and more greatly favor him. All this will come to pass, and it will be a great and enduring work for as long as the image thus fashioned endures, until death separate them.

If you do this according to the disposition just given, and then make an image of the king under the ascendant of the sign in the tenth house of the first image, and place conjunction and reception and the other conditions between them according to the instructions I have given to you., and put the hand

of the first image as though joined to the neck of the other, the king will never be able to harm him for all eternity, and the king will endure every evil from him that it is possible to endure. Even when asked for everything that can possibly be asked, the king will not be able to forbid him in anything he wishes him to endure, and will not be able to hinder him, and he who fears will be freed from his fears, if God so wills. This finishes the third part; we proceed to the fourth.

### **Version J:**

## **Conversion of a king to affection toward the advice or the union<sup>51</sup> that you propose to the king.**

When you wish to do this, begin first by taking the exact ascendant with a very precise intention, and after this see whether there is a conjunction or reception between the lord of the ascendant and the lord of the tenth house. If you find the lord of the ascendant joined to the lord of the tenth by a trine or sextile aspect, or there is perfect reception between them, and they are both dignified and free from detriment, and you find the lord of the tenth aspecting the ascendant or the lord of the ascendant aspecting the tenth, you may accomplish the thing and the image will be true. If you do not find any of the things that I have described, but you find the ascendant and the tenth houses and the lords of both of them free from detriment, you may accomplish the thing and the image will be true, and great results will appear. If you do not find these things that I have described to you, but you find the lord of the tenth in the ascendant aspecting the lord of the ascendant, you may accomplish the thing and the image will be true.

If, however, you find the lord of the tenth impeded, or the lord of the ascendant, or the ascendant, and you find none of the things I have described, you cannot do anything of the king because it will fail from the very beginning. If the horary chart signifies success, however, and you wish to make an image, begin to make it according to what I have explained to you concerning the carving of forms.

When you finish carving the form according to the conditions I have already set out, carve the image of a man in the way you already know, that is, of whatever substance you wish, under the nativity of the querent if you know it, or under that of the horary question. Name the image with the public name of the querent or the nickname of his that is most used, and make the ascendant fortunate with a strong fortune, and let it not be retrograde nor cadent nor combust, and let the lord of the ascendant be strong and dignified in its course and in one of its dignities. Let the lord of the tenth join with the aforementioned fortune by a trine or sextile aspect, and let the lord of the tenth house likewise be joined to the lord of the ascendant and receive it. If it happens that the lord of the ascendant be in a commanding sign and the lord of the tenth in an obedient sign, cast the image under this condition.

When you have accomplished all this perfectly, the king will be inclined toward the querent and delight in him, and will put no one ahead of him, and will find for him a place in his service and grant him whatever he desires; and it will be seen that this work will long endure, as long as the image made for the purpose endures.

If you do all this according to these conditions under an ascendant that is the tenth sign of the first image, and according to this make an image of the king, and apply conjunction and reception and all the conditions I have already described, and put the hand of the image of the tenth as though joined to the neck of the other, the king will not be able to hinder the querent for all eternity, and indeed will

endure from him all that is possible to be endured.

## Commentary on Chapter 6

We now turn to another useful set of political power talismans intended to cause the king, or presumably anyone else in a position of power, to be friendly to the mage or user of the talisman. Interestingly enough in this election Thabit Ibn Qurra gives us a descending list of desirable astrological factors. Noting that a conjunction with reception is best, but that a trine or sextile with perfect, presumably by this he means mutual, reception is also acceptable. He then notes that even if this cannot be done and the significators are not in aspect, then the talisman can still be made. However, if the significators or their houses are afflicted, this will be enough to prevent the talisman from working. This is useful to see, because there is always the question of how flexible are the electional rules set down by our traditional sources. We often will find that we cannot fulfill these recipes exactly, so how far from their strictures can we stray?

We can, to a certain extent, rely on general astrological rules to guide us. For example, as Agrippa notes,

"So when thou art working any thing which belongs to any Planet, thou must place it in its dignities, fortunate, and powerful, and ruling in the day, hour, and in the Figure of the Heaven...And if thou hast more patterns of thy work, observe them all being most powerful, and looking upon one the other with a friendly aspect: and if thou canst not have such aspects, it will be convenient at least that thou take them angular...We call it an unfortunate Sign, or Planet, when it is by the aspect of Saturn or Mars, especially opposite, or quadrant; for these are aspects of enmity." [52](#)

Chapter 6 provides a method to make either a single image or a double set of statues. We again use a form for casting, created under the conditions set forth in chapter 5. The election for the talisman takes place under the Ascendant of the nativity of the person we seek to have influence over the king or under the Ascendant of a horary concerning making sure, of course, that the horary is positive. We make this image so that it looks like the person whom we wish to assist and name it with their name, tying it magically to them. The conditions for the election originally set forth are repeated with the addition that the Ascendant is in a commanding sign and the tenth sign is an obedient one to ensure that we gain magical power over them. Thabit Ibn Qurra then goes on to explain how to make a dual statue set by making the sign on the tenth house of the first statue the Ascendant of the election for casting the second statue. This second statue would presumably best be made in the form of the king and named with his name. The first statue is then to be placed with its hand on the neck of the second statue. A commanding posture which no doubt is to induce a magical command over the king or person of authority it is aimed at.

We can get a glimpse of the truly cosmic implications of the making of this set of talismans. The tenth is universally accepted as the house of authority and kingship. We are concerned not only with the individual players in this drama, but also to access the Platonic Idea of kingship, its archetype. After this archetype is accessed we mold its nature by setting up positive aspects and commanding and obedient sign placement. Having, in a sense, isolated a particular Idea, existing, as all Ideas and types do, within the Anima Mundi, we cause individuals to come into contact with and under the influence of our chosen and quite specific archetype. It is almost as if we created a particular circuit, a particular energy flow, though it would be more correct to say that we have merely accessed a pre-existing capacity or Idea in the Anima Mundi.

Having accessed this archetype and molded to our specifications, we then anchoring the magical

current in the Ascendants of those who will be affected by it, both subject and king. We further plug them into this cosmic pattern by creating statues in their form and named in their name.



# Chapter 7

## Version I:

### To cause union and affection and separation to anyone

When you wish to do a working for the aforesaid good, begin on a Thursday to work with an image of the one whom you wish to be united, under the ascendant of his nativity if you know it, or under the ascendant of a horary question concerning him. You should name the image with his public name, and make the ascendant and tenth house fortunate, and remove all debilities from the ascendant, and put a fortunate planet in the eleventh house, joining him to the lord of the ascendant by a trine or sextile aspect, and let the latter receive the former; according to all this, shape the face of the image.<sup>53</sup> Then cast another image, and name it with the name of the one whom the querent wishes to have inclined toward him, or to unite with her. If it is to be a friend, cast the second image under an ascendant that is eleven signs from the ascendant of the first chart; and if it is to be a husband or wife, under the seventh from the ascendant; and similarly with any other relationship between the lord of the matter and the sign with which you work, and put the significator of the ascendant of the one you wish to incline joined to the significator of the ascendant of the first chart, and let there be reception between them, equal to that which may be found in the conditions for the first image.

When the second image is completed, join the two of them and put the face of the second image against the back of the first, wrap them in a clean cloth, and put them in the place where the person represented by the first image is to be found. If there will be much commotion in his dwelling, however, going hither and thither, have him carry the images with him.

When you have done this according to the conditions I have explained to you, you will by this working cause whomever you wish to agree if God wills; and the images may be of lead or tin or copper or gold or silver or wax or clay or anything else convenient to you. The perfection of this magistry lies in the accuracy of the ascendant, and in supporting it with the fortunes and removing the infortunes from it, in the accuracy of the receptions and aspects and all the preceding conditions, if God wills. An example of this is when you wish to make an image to draw a woman toward her husband, put the significator of the tenth<sup>54</sup> joined with the lord of the ascendant and so on.

When you wish to separate two people, you should work in the contrary way to what was said earlier about concord. Here is an example of separation, which you may follow when you desire to separate a man from his king and make him hateful, so that the king will hold him in great hatred and will not be inclined toward him nor receive him for all time, or rather so long as the image is preserved. Do this by making an image under the ascendant of a horary question concerning him, or under the ascendant of his nativity if you know it.

Carve into the image the name by which he is best known, and make the ascendant unfortunate with a strong infortune, and make the tenth house similarly unfortunate with a strong infortune, and make unfortunate also the lord of the ascendant and the lord of the tenth by opposition if you can, or by square, and let there be no reception between them; and remove the fortunes from the ascendant and from the tenth<sup>55</sup> in the same way as before, and let there be no reception between them; and remove the fortunes from the ascendant and the tenth. When you have done this, carve a name of hatred in the back of the image. If, however, the image is made for friendship, write a name of friendship in the middle of the figure.

Then bury the image in the dwelling of one of the persons involved, under a fixed and



unfortunate sign in which is the Dragon's Tail or a strong infortune. When you have done this, they will disagree for all eternity, and the king will never help him, not for all eternity, so long as the image endures. Should you wish it to be even stronger, put the lord of the ascendant separating from the tenth house, and let there be an infortune ruling over it, and let it be joined with the lord of the house of death, and let this latter not be made unfortunate by conjunction or opposition; when you have completed the image according to this condition, the king will have him put to death, and even thereafter will hate him, and nothing will allow him to escape from this fate.

### **Version J:**

## **Part Four, of concord and separation, and of images for love between two people**

When you wish to make an image for love, begin by making an image of whichever of the two you wish, and begin it on the day of Jupiter under the ascendant of his nativity if you know it, or under the ascendant of a horary question. Name the image with his public name, and make the ascendant and tenth fortunate, and keep all infortunes away from the ascendant, and have a fortunate planet as lord of the eleventh house, and make it unite with the lord of the ascendant by a trine or sextile aspect, and let the latter receive the lord of the eleventh; and under these conditions cast the image.

Afterwards, cast another image, and name it with the name of the other person you wish to bring together with the first or turn away from him. If it is to be a friend, cast it under an ascendant eleven houses from the ascendant of the first image, and if it is a husband or wife under an ascendant of the seventh house. Do the same thing in any other case to make a connection between the lord of the working and the sign that you use for the ascendant, and put the significator of the ascendant of the person you wish to affect joined with the significator of the ascendant of the first image, and let there be mutual reception between them according to that which proceeds from the condition of the first image.

When the second image is completed, join the two of them together, and put the face of the second image against the back of the first. When this is done, and it may be done in any place, wrap them in a clean cloth, and put them in the home of the person represented by the first image; but if he journeys, that is, if he frequently leaves his home, have him carry it with him, and the two of them will agree. The image may be made of lead, copper, tin, silver, gold, wax, clay, or anything else that is convenient to you, for the mastery or the working is in the accuracy of the ascendant and its strength, and the collection of fortunes and the absence of infortunes from it, and the goodness of the aspects and receptions and all the preceding conditions. Here is an example of these things; if you wish to make an image to turn a wife toward her husband, have the significator of the seventh house joined with the lord of the ascendant.

When you wish to separate two people, do the opposite of the composition of the preceding workings. Here is an example of how you ought to work for a separation. When you wish to separate a man from his king and render him hateful to the king, so that the king will not see him as long as the image is preserved, do the following. Make a representation of him under the ascendant of his nativity if you know it, or under the ascendant of a horary question. Carve the image, giving it his public name, and make the ascendant and tenth unfortunate with strong infortunes. Also make unfortunate the lord of the ascendant and the lord of the tenth by opposition, if it can be done, or by a square aspect, and let there be no reception between them; also make the fortunes cadent from them and from the

ascendant and the tenth. When you have done this, carve on the back of the image two words, that is, “hatred” and “discord.” If it is for love, carve in the middle of the image a name appropriate for that.

When you have done this, bury the image in the dwelling of the person under his sign, made unfortunate by the Tail of the Dragon [56](#) or a strong infortune; and when you have done this, they will disagree for all eternity and the king will give him nothing as long as the image is preserved.

If you wish this working to be even stronger, have the lord of the ascendant separating from the lord of the tenth, and let the former be impeded by the latter and joined to the lord of the house of death, and let this be impeding him either by conjunction or opposition. When you have done this skillfully according to these conditions, the king will put him to death out of the extreme hatred he will have for him, and he will not be able to escape from this.

## **Agrippa, Bk II, ch. 50**

Also for concord, and love, let there be an image made in the day of Jupiter under the ascendent of the nativity of him whom thou wouldst have be beloved, make fortunate the ascendent, and the tenth, and hide the evil from the ascendent; and thou must have the Lord of the tenth, and planets of the eleventh fortune, joyned to the Lord of the ascendent, from the trine or sextil with reception; then make an other image for him whom thou wouldest stir up to love; consider if he be a friend, or companion of him whom thou wouldst have be beloved; and if so, let there be an image made under the ascension of the eleventh house from the ascendent of the first image; but if the party be a wife, or a husband, let it be made under the ascension of the seventh; if a brother, or a sister, or a cousin, let it be made under the ascension of the third, and so of the like; and put the significator of the ascendent of the second image, joyned to the significator of the ascendent of the first image; and let there be betwixt them a reception, and let the rest be fortunate, as in the first image; afterwards joyn both images together into a mutual embraceing or put the face of the second image to the back of the first image, and let them be wrapt up in silk, and cast away or spoiled.

## **Commentary on Chapter 7**

Thabit Ibn Qurra continues the methodology with which have become familiar in this chapter on using talismans to make friends and enemies. We begin as always anchoring the Ascendant of the election in the natal ascendant of the person using the talisman or in a horary question. We have an interesting use of the planetary hour as Thabit Ibn Qurra sets forth the hour of Jupiter for this talismanic election.

The basic houses are not surprising as we use the eleventh fairly universally accepted as the house of friendship as well as the first for the user of the talisman. The tenth may be explicable as the house of fame and reputation, perhaps since the user would want to have their friend think well of them. The connection of the rulers of the Ascendant and tenth in a trine or sextile with reception is certainly logical given that we are attempting to have the user and their intended friend come together in a positive relationship just as these planets are in the election. We then make our second image, basing it on the appropriate house in the original election. For a friend we make the eleventh of the first talisman the Ascendant of the second talisman whereas for a spouse we make the seventh of the first talisman the Ascendant of the second talisman. Again, in the election for the second talisman we wish to have the lord of the first and the lord of the appropriate house making a positive applying aspect with reception, thus showing in the Heavens the same patterning we wish to manifest on Earth.

We then bind the images together, again as we wish to have the parties bound together as friends or spouses, and then place it in the house of the user, which is where we wish the effect to manifest.

Thabit Ibn Qurra then makes the interesting comment that the material used for the statues is less important than the timing and qualities of the election. This is somewhat surprising since so many of our traditional sources are quite adamant about using particular materials. To a certain extent this may be because these are multi-planet house based talismans. However, my view, after making talismans for over a decade is that Thabit Ibn Qurra is correct that the timing of the election is more important than the materials of the talisman, even for a basic planetary talisman. This goes against the grain of our materialistic age which has enough trouble understanding why electing the time for talismans is important, and finds it more natural to see the physical components of the talisman as paramount. However, the consecration of a talisman invites the spirit of the planet, star, etc., into the talisman and this, rather than the nature of the materials, provides its power. Now it does make sense to pay some attention to the natural rulership of various talisman materials while always remembering that the election of the creation of the talisman is paramount.

Thabit Ibn Qurra goes on to give us the obverse of the election for affection and love, the election for hatred and dislike. This election gives us ample reason not to freely distribute our personal birth data given that if someone knows the exact degree of your Ascendant, that they can focus an astrological talisman on you, for good or for evil. We can see here that it is likely that the astrologer is operating in the milieu of a ruler and his court as the election is geared towards creating dislike between a king and subject, presumably a rival of the user of the talisman. Essentially the election is the opposite of that prescribed for love as we are told to afflict and weaken the appropriate houses and rulers. Thabit Ibn Qurra goes on to give an even stronger version that uses a separating aspect between significators, which is logical given that we wish the parties to separate. He increases the malefic effect significantly by adding in the negative aspect of eighth ruler. This is strong stuff, given that the eighth is the ruler of death and the user risks causing serious injury and even death to the unfortunate recipient of its evil effects.

I must once again caution against dabbling in malefic magic and counsel anyone against trying to achieve magically what they would shrink from publicly and openly attempting to achieve.

The talisman provided is a single talisman, though logically the mage could also create a double talisman set as in Chapter 6 adjusting the election for affliction rather than fortunating the appropriate houses and significators. Similarly, if one wish to create hatred between parties other than a king and subject one could depart from the first/tenth house focus and create a talisman or talismans for discord between spouses, first/seventh, brothers, first/third or a man and his camel, first/twelfth given that all possible relationships are encapsulated in the 12 houses.

Thabit Ibn Qurra makes an interesting point with regard to the engraving or inscribing of names on the various talismans. Those for love are to be inscribed in the middle, while those for hatred are to be inscribed on the back. With regard to inscriptions on talismans *Picatrix* states,

"But for all [talismans] which are made to [create] good and to gather things together, to unite, and to create friendship and love, inscribe [these talismans] on the breast of the image; and works which are made to caused disunity, separation and to cause hatred and bad will, inscribe behind the shoulders (which is to say, in the spine of the image); all [talismans] for glory, honor and the acquisition of high office ought to have the name written above the head of the image." [57](#)

Thabit Ibn Qurra then gives us electional instruction for the burial of the talisman instructing us to do so when there is a bad sign, presumably rising, and near the end of the sign. This is interesting as the last 3-6 degrees of every sign is either the term of Saturn or the term of Mars. The medieval

Italian astrologer Guido Bonatti notes that the Moon is afflicted when she is in the end of the Signs, which are all terms of the malefics, Saturn and Mars. Thabit Ibn Qurra finally instructs that a strong malefic be rising as well, presumably however he wishes that the planet be more strongly malefic by being afflicted itself if possible as that increases the malefic effect. For as Bonatti says,

"...whether the Significator of the business be an Infortune and Lord of the Ascendant, and in the Ascendant; direct, not vitiated, and in good condition; for then he would both affect the same and bring it to a good conclusion; nay, although he be not Significator nor Lord of the Ascendant, but only be in the Ascendant, and that the same be his Exaltation; he lays aside all his malice, and is restrained from mischief; but if he be weak and afflicted, his malice and contrariety is increased so as to destroy the business wholly." [58](#)



# Chapter 8

## Version I:

Know that these images pervade the universe so that the sons of Adam may have it at their disposal, that is, creation and destruction, health and sickness, love and hatred, permission and prohibition, staying and wandering, dispersing noxious animals or gathering them together, gathering fish together or dispersing them, if the maker of images is perceptive and skilled in the work and has the assistance of the planets. Therefore you should preserve these, which belong to the secrets of the planets and the hidden things of the philosophy of the wise; and this is a great wisdom that God most high willed to reveal to His servants for the benefit of their countries. God directs also that this is great, exalted, and incomprehensible power.

## Version J:

Know that these images pervade the universe, so that they may be used by the sons of Adam for completing and hindering, health and sickness, love and hatred, giving and denying, staying and wandering, dispersing noxious animals and turning them away, gathering fish together and scattering them, when it happens that he who does these things is skilled in the works of the planets. Preserve, therefore, these which are of the secrets of the planets and from the hidden treasury of the wise. This is the great wisdom that God willed to make known to His servants for the blessing and perfection of the lands, to Whom be glory unto the age of ages.

## Commentary on Chapter 8

Here Thabit Ibn Qurra gives us a very comprehensive listing of the potential types of talismans achievable using astrological magic. Interestingly, he presents them in a binary fashion, indicating the overarching spread of the astrological magic utilizing, as it does, the unity in opposition that is the hallmark of the Hermetic Cosmos. This flow of magical energy can be conceived of in terms of a basic polarity of existence, the Duality which arises from the primal Unity of Being. In modern terms we might consider this polarity in terms of magnetism, and it certainly can be conceived of as an impersonal force, with positive and negative charged poles. However, the spiritual realm shares a paradoxical nature with light, which has, paradoxically, both waves and particle qualities. The spiritual can be approached as either an impersonal force or as a personality or personalities. In this sense we can see the basic polarity of existence as an expression of love. As paradoxical as this may sound, it is endorsed by the Renaissance mage Giordano Bruno, who states that,

"All affections and bonds of the will are reduced to two, namely aversion and desire, or hatred and love. Yet hatred itself is reduced to love, whence it follows that the will's only bond is Eros...Hatred, therefore, is none other than love of the opposite kind, that of the bad; likewise anger is only a kind of love. As regards all those who are dedicated to philosophy or magic, it is fully apparent that the highest bond, the most important and general, belongs to Eros, which is why the Platonists called love the Great Daimon, daemon magnus."<sup>59</sup>

In the linear logic of science, by definition it is impossible that a thing be simultaneously A and not A, but this is, of course, hardly foreign to our experience, particularly when we consider love.



How true it is to say that there is a fine line between love and hate? How often have we not loved and hated someone or something simultaneously? Yet is this merely irrationality? No, rather it is a feature of the Duality, which have arisen from Unity, still bears within its opposing natures that basic commonality. Love, in its dual and unified nature, truly is the key to magic. As the Renaissance philosopher and mage Marsilio Ficino says,

"But why do we think that Love is a magician? Because the whole power of magic consists in love. The work of magic is the attraction of one thing by another because of a certain affinity of nature. But the parts of this world, like the parts of a single animal, all deriving from a single author, are joined to each other by the communion of a single nature. Just as the brain, lungs, heart, liver and the rest of the parts draw something from each other and sympathize with any of them when it suffers, so the parts of this great animal, that is all of the bodies of the world, similarly joined together, borrow and lend natures to and from each other. From this common relationship is born a common love; from love a common attraction. And this is the true magic."<sup>60</sup>

As Thabit Ibn Qurra explicates the variety of works possible with astrological magic, he is also implicitly explaining the dual and yet unified nature of the Cosmos, which allows such effects to be achieved by the magus. This knowledge of the nature of the Cosmos is the true secret that he advises the mage to preserve. As useful as the instructions for talismans are, they are worthless without the inner knowledge of and experience with the true nature of the Cosmos. Indeed, these secrets can hide in plain view, for they are arcana, mysteries which cannot be communicated merely through intellectual knowledge, but only through a deep meditative understanding. To approach traditional astrological magic as merely adding new information that can be fit into one's old thinking, itself a product of the Modern World View, is a futile endeavor. One may even be able to achieve some material effects, but since this work is irreconcilable with the materialistic and atheistic modern outlook, deep understanding, and true confidence in its efficacy will always be elusive. If astrology and astrological magic are effective, if they do work, then the consequences are truly revolutionary for then the Modern World View, denying the reality of the realm of the spirit, must be false. Astrology, magic and alchemy are the preparatory studies for Hermetic gnosis, for the Hermetic union with the Divine, because they allow the mage to actually experience, by concrete manifestation, the true spiritual and unified nature of the Cosmos. To moderns, dwelling as we do in spiritual darkness, the warning not to disclose these secrets is almost unnecessary. We cannot disclose what we do not truly grasp. The work hides itself, but willingly reveals its profundities to the determined seeker.



# Chapter 9

## Version I:

### Chapter on the form in which you should cast images

Take two soft stones, according the size in which the image is to be made, large or small, and grind them with a proportionate and convenient grinding until the surfaces fit together precisely. Thereafter you may begin to carve the image, that is, hollowing out in the lower stone the head of a nam, then cutting the neck, then the rest of his body, until you have finished the image in all of its outward members; and work the other stone similarly. When the hour arrives, join the two stones, and cast the image you wish to make in that same hour under the proper conditions. Whatever you wish to do in the way of images in other forms, such as binding scorpions and other animals, you need not worry about the hour in which you begin to carve their images.<sup>61</sup> Understand this which I expound to you, if God wills.

*This completes the Book of Images of Thabit ibn Qurra, translated by John of Hyspala from Arabic to Latin, for which God be praised.*

## Version J:

### Of the form in which you should cast

You should make images in this way. Take two soft stones of such a size that you may make a large or small image, and grind them together skillfully until their faces fit together evenly and exactly. After this, begin to carve the image, hollowing out in the lower stone the head of the image, then its neck, then the other members of the body, until the image with all its outward members has been produced; and do similarly with the other stone. When the hour arrives, join the two stones together, and cast the image you wish to cast under the conditions of the proper hour at once. Whatever you do with image workings such as binding scorpions and other animals, however, you should not worry about the hour when you begin to make the form. Understand what I explain to you, and do not doubt that if you follow what is ordained here, you will find it effective.

*This completes the treatise on images of Thabit ibn Qurra, translated by John of Hyspala and Lunensis in Lunia from Arabic to Latin, for which may God the greatest be praised.*

## Commentary on Chapter 9

Thabit Ibn Qurra explains in this chapter that we are to create a form in which to cast the images for which he has provided elections in the previous chapters. The most widely used method for casting jewelry, as well as statues in bronze, gold, silver and other metals in antiquity, and to this day, is the lost wax method. Here the initial form is created in wax, then covered in plaster. The mold is heated and the wax burned out. Then molten metal is poured into the plaster, taking on the form of the "lost" wax. In this method the mold can only be used once. However, stone molds were also used for casting. Medieval Norse artisans, for example, working in pewter carved molds from soapstone and slate which could be cast at a relatively low temperature and reused repeatedly.

In making talismans I have personally worked only with the inscription of images, characters and sigils on pre-prepared metal plates using a diamond typed stylus. This method is quick enough to

allow the image to be created within the time that the astrological factors selected for in the election are present. Standard engraving techniques, which can take several hours, are impractical for this purpose. I have also been privileged to work with a jeweler using the lost wax process to cast talismans. Because the molds can be pre-made, the casting can take place during the time set forth for the election. Thabit Ibn Qurra, while he sets forth a set of elections for producing a mold for casting Chapter V, emphasizes in this chapter that electing the mold is less important than the election for the time in which the talisman or statue itself is cast. It is this time that the image takes on its definitive form and thus it must do so under the proper astrological factors. Too often this crucial point is neglected. A plethora of "astrological" talismans are being produced without the time of their creation being elected. They have nothing but astrological designs or symbols, often invented by their makers, are simply pretty pieces of jewelry. Lacking the proper election for their creation, they have little or no magical charge, in and of themselves.

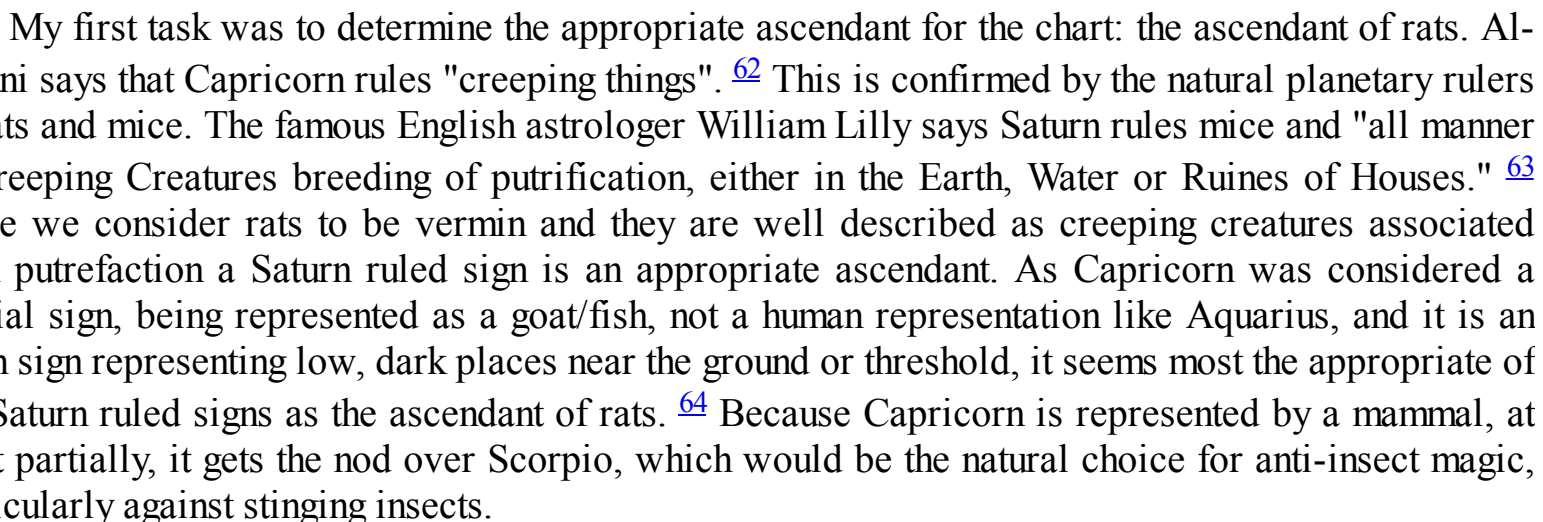
While Thabit Ibn Qurra does not explain the use of ritual with regard to the talismans set forth in *De Imaginibus*, this phase of the process should not be neglected. We get some guidance with regard to how to approach ritual work in this context from Chapter I in which we are told to carve on the scorpion control talisman, "...the name of the ascendant and its lord and the lord of the hour and the lord of the day and the name of the Moon." *De Imaginibus*, Chapter I. Not only does this give us some guidance as to the proper sigils and symbols to use on our various talismans, but we are also implicitly being told which planets we are to invoke, depending on what houses, days and hours they rule in the particular election. If, for example, Scorpio rises, then the symbols of Mars the ruler of Scorpio, should be included on the talisman and Mars should be invoked in our ritual work.

Finally, *De Imaginibus* ends with the dedication of the original translator, John of Seville, who was responsible for assisting in the transmission of many astrological texts from the Islamic civilization to medieval Europe. Then, as now, a renewed interest in the esoteric arts have set off an incredible interest in the wisdom of our ancient predecessors. May our efforts be as fruitful!

**FINIS**

## Rat Control Talisman from Chapter 1

Make the ascendant as unfortunate as you can, and also make unfortunate the lord of the ascendant, placing it in the house of death if you can do so, and also make the lord of the ascendant as unfortunate as you can, or conjoin it with an infortune in the fourth or seventh house."



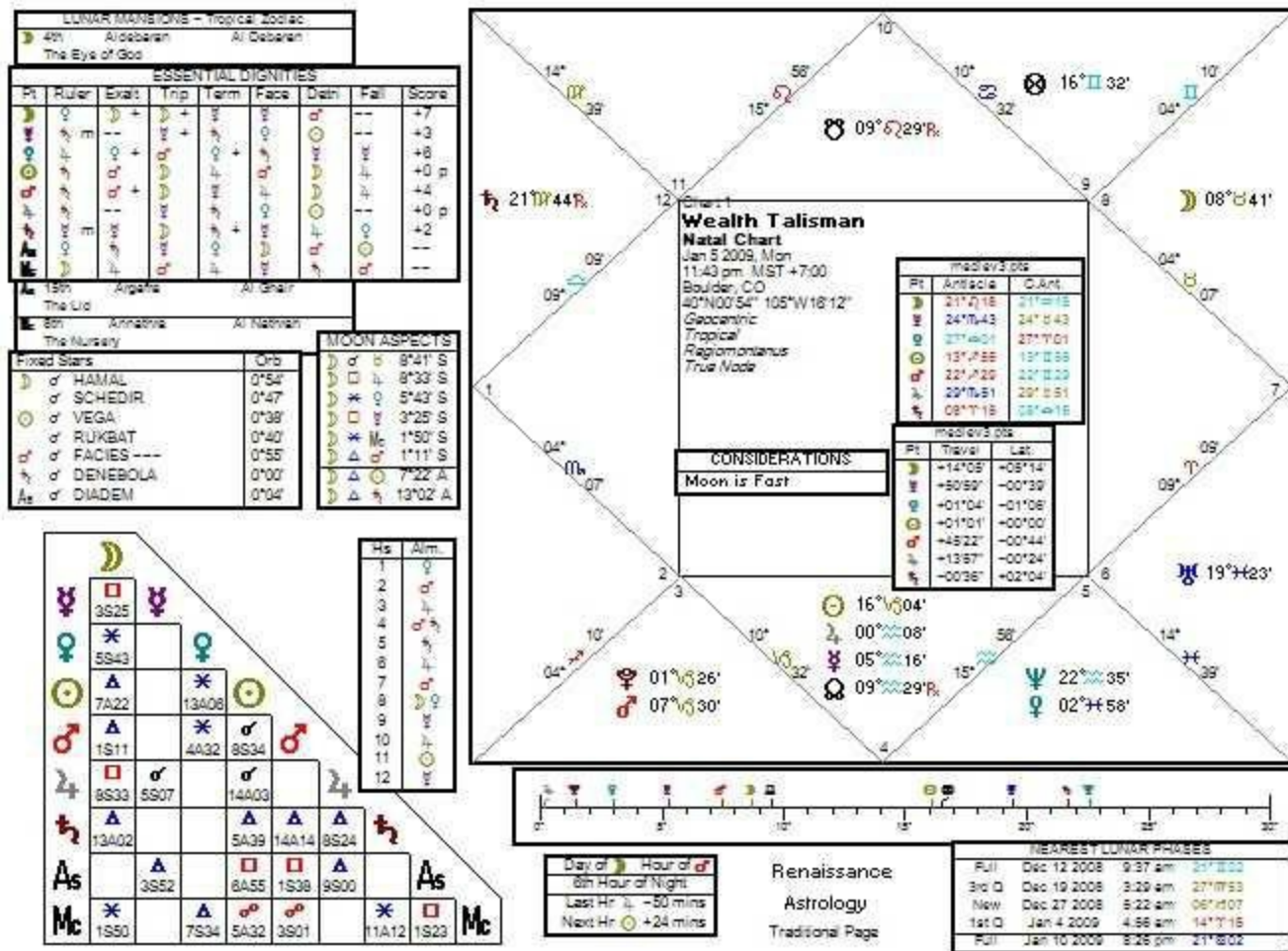
We wish to have the Moon ascending in our chosen sign Capricorn. I elected 2:29 p.m. EDT on September 28, 1998 for Washington, D.C., 38 N 55 77 W 03 and obtained the chart shown above. Once again this was for. The Moon ascends in Capricorn. The 17th century English astrologer William Ramesey says, "Let therefore (in all manner of Elections for good) the Moon be...not in the Ascendant..." <sup>65</sup> The Moon is seriously afflicted as it is in detriment. Saturn, the Greater Malefic, is lord of the ascendant sign Capricorn, retrograde and conjunct the cusp of the 4th house, the house of the grave and the "end of things". <sup>66</sup> Venus, the almuten of the ascendant, that is the planet with greatest dignity at the degree of the ascendant, is afflicted by being in its fall and under the Sun's beams. It is two degrees away from the 8th house, even if neither it nor Saturn, ruler of the ascendant, are in the eighth. Venus is also the lord of the house of Saturn. The Sun, ruler of the 8th house, which signifies death, is in fall. Both Venus and the Sun square the Moon and square the ascendant. The Sun is applying to a square of the Moon without reception rendering the aspect particularly malefic.

I created the image of the rat on paper shown at left. I wrote the glyph of the sign of the ascendant, Capricorn, the glyph of the Lord of the ascendant and the Lord of the Moon, Saturn, the glyph of the Lord of the day and hour, the Moon. I then went to the four corners of the house and collected some dirt from each corner which I placed upon the paper. I folded the paper tightly and then placed it into a convenient opening in a central wall, as near to the center of the house as I could, saying, "This is the burying of the rat, that he not come into the house, Rat Begone". That very day the rat was caught in a trap.

### **Wealth Talisman from Chapter 3**

"When you wish to make an image for a man who seeks wealth that was stolen or taken away from him or denied him or contested in some other way, and you wish it to be returned to him, make for him an image of gold, silver, copper, or whatever substance you wish. Begin this beneath the ascendant of a horary chart you have cast for him, and have the lord of the house of wealth <sup>67</sup> joined to the lord of the ascendant, and let there be reception between them, and let their joining be by a trine or a sextile aspect. If it happens that the lord of the house of wealth is in an obedient sign and the lord of the ascendant is in a commanding sign, this is better still; the obedient signs are those of oblique ascension, and the commanding signs those of direct ascension. Let a fortune <sup>68</sup> ascend and be the lord of the ascendant, and be careful that the lord of the ascendant be not retrograde, combust, or cadent, nor in opposition to its own house nor impeded by an infortune that is strong in an angle; but make fortunate the ascendant, the lord of the house of wealth, and the Moon. When you have finished the image according to this disposition, set it aside."





The election is for 11:43 pm MST, January 5, 2009 for Boulder, Colorado, where my talismans are cast. We note that the ruler of the Ascendant, Venus, is exalted, while the ruler of the 2nd house of money, Mars, is also exalted. The Ascendant and the 2nd house are strong. The ruler of the Ascendant, Venus is making an applying sextile with reception by triplicity to the ruler of the 2nd, Mars. As a bonus the Moon is exalted. In this case we would invoke Venus, the ruler of the Ascendant and Mars, ruler of the second house of money in our ritual when we created and consecrated the talisman.





# Footnotes

1. *Centiloquium* Aphorism 9. [\[return\]](#)
2. *Corpus Hermeticum, Asclepius* 24 trans. Brian Copenhaver (Oxford, 1992) page 81. [\[return\]](#)
3. *Corpus Hermeticum, Asclepius* 24 trans. Brian Copenhaver (Oxford, 1992) page 90. [\[return\]](#)
4. Ennead IV, 3. trans. McKenna (Penguin, 1991) p. 264. [\[return\]](#)
5. Al-Masudi, *the Plains of Gold*, cited in Henry Corbin, "Sabian Temple and Ismailism" *Temple and Contemplation* (1986) at 132. [\[return\]](#)
6. *Picatrix*, Bk IV, ch.3 [\[return\]](#)
7. Encyclopedia of the Ikhwan al Safa, cited in cited in Henry Corbin, "Sabian Temple and Ismailism" *Temple and Contemplation* (1986) at 137. [\[return\]](#)
8. Ennead IV, 44. trans. McKenna (Great Books, 1952) p. 180 [\[return\]](#)
9. al-Masudi, *The Golden Meadows*, cited in Tamara Green, *City of the Moon God* (Brill 1992) at 173. [\[return\]](#)
10. *Picatrix*, Book III, chapter 7. [\[return\]](#)
11. quoted in Walter Scott, *Hermetica* (1924) [\[return\]](#)
12. That is to say, talismans and talismanic statues. [\[return\]](#)
13. Aristotle, who was often simply called "the Philosopher" in medieval writings. The reference, though, is to one of the many astrological and magical treatises foisted off on Aristotle in the Middle Ages. [\[return\]](#)
14. *Three Books of Occult Philosophy*, Bk I, ch. 2. [\[return\]](#)
15. Pico della Mirandola *900 Theses*, 9>2. [\[return\]](#)
16. Albertus Magnus, *Speculum Astronomiae*, Chapter 3, Zambelli (Kluwer 1992) at 220. [\[return\]](#)
17. That is, the philosophers of Harran, Thabit's native town and the last bastion of Pagan

Neoplatonism in the early Middle Ages. [\[return\]](#)

18. The repetition is in the original. [\[return\]](#)

19. Cornelius Agrippa, *Three Books of Occult Philosophy*, Bk I, ch. 11. [\[return\]](#)

20. Marsilio Ficino, *Three Books on Life*, Bk. III, Chap. 14, p. 311. [\[return\]](#)

21. *Picatrix*, Bk I, ch. 5. [\[return\]](#)

22. That is, the ruler of the eighth house in the city's foundation chart. [\[return\]](#)

23. The repetition is in the original. [\[return\]](#)

24. An edged Latin pun: "Felix" means happy, a term that describes neither the philosopher's intentions nor his fate. Version J gives two other versions of the name with no Latin meanings. [\[return\]](#)

25. This is one of the Arabic parts. [\[return\]](#)

26. *Picatrix*, Book II, Chapter 3. [\[return\]](#)

27. The second house. [\[return\]](#)

28. That is, a fortunate planet. [\[return\]](#)

29. That is, let the significator of the second image be in the rulership, exaltation, triplicity, face, or term of the significator of the first image. [\[return\]](#)

30. "Them" seems to refer to the lords of the ascendant of the first and second figures in the chart cast for the second figure, but the text is unclear. [\[return\]](#)

31. Which image should face north is not specified. [\[return\]](#)

32. William Lilly, *Christian Astrology* [London, 1647] at 92; Abraham Ibn Ezra, *The Beginning of Wisdom*, Epstein trans. [Arhat, 1998] at 15, 83. [\[return\]](#)

33. Version I has the Part of Fortune in the first or eleventh houses. [\[return\]](#)

34. *Book of Instructions in the Elements of the Art of Astrology* [1029 A.D] trans. Wright, Section 461. [\[return\]](#)

35. Cornelius Agrippa *Three Books of Occult Philosophy*, Bk II, ch. 49. [\[return\]](#)

36. Cornelius Agrippa *Three Books of Occult Philosophy*, Bk II, ch. 50. [\[return\]](#)

37. *Corpus Hermeticum, Asclepius* trans. Copenhaver (Cambridge, 1992)at 80-1. [\[return\]](#)
38. A prelate, in medieval terminology, is a religious official such as a bishop; version J refers instead to judgeships. [\[return\]](#)
39. That is, the subject of the question is whether the querent will rule over the place or not, and the chart must be radical according to the rules of horary astrology. [\[return\]](#)
40. An annual revolution (called a solar return chart in current astrology) is a chart made each year when the Sun is at the same position it occupied at the querent's birth. The text is saying that if the horary chart does not promise rulership, wait until the querent's next birthday, cast an annual revolution chart for him, and see whether it shows rulerahip. [\[return\]](#)
41. Fortunam in the original, but from the context it should be formam, the form or mold, since the casting of the figure is described later on in the chapter. [\[return\]](#)
42. In Arabic countries, then as now, an individual might have a long string of names, of which a few were commonly used. The latter are used to name the image. [\[return\]](#)
43. Here again, the text has fortunam but the context requires formam. [\[return\]](#)
44. Keith Thomas *Religion and the Decline of Magic* (Oxford, 1971)at 344. [\[return\]](#)
45. Cornelius Agrippa *Three Books of Occult Philosophy*, Bk I, ch. 70. [\[return\]](#)
46. Cornelius Agrippa *Three Books of Occult Philosophy*, Bk I, ch. 70. [\[return\]](#)
47. That is to say, cast a horary chart on this subject. The following sentences discuss ways in which success may be shown in the horary chart. [\[return\]](#)
48. That is, the lord of the house of the lord of the tenth. [\[return\]](#)
49. I have used "he" here, but the Latin is not gender-specific; from the context, I suspect this working was very often sought by women of the court who hoped to dominate the king through love. [\[return\]](#)
50. Note here how the lord of the tenth receives the lord of the ascendant, so that the king will receive the querent. [\[return\]](#)
51. Conjunctionem in the original. A sexual union is one of the possible implications. [\[return\]](#)
52. Cornelius Agrippa *Three Books of Occult Philosophy*, Bk II. ch. 29. [\[return\]](#)
53. The implication is that the image has been cast in a form already made; what happens under the astrological conditions just specified is that the face of the image is carved to represent the querent. [\[return\]](#)

54. Seventh house in J, which is the correct placement for a husband and wife. [\[return\]](#)
55. The original has from the ascendant and from the ascendant, an obvious typo; the repetition that follows (and let there be no reception, etc.) is also a mistake, of a kind common in handwritten documents. [\[return\]](#)
56. South Node of the Moon, a malefic. [\[return\]](#)
57. *Picatrix*, Bk IV, ch. 9. [\[return\]](#)
58. Guido Bonatti, *Liber Astronomiae* Aphorism 34. [\[return\]](#)
59. Giordano Bruno, *Theses de Magia*, cited in Culianu, *Eros and Magic in the Renaissance* (Chicago, 1987) at 91 [\[return\]](#)
60. Marsilio Ficino, *Commentary on Plato's Symposium*, trans. Jayne (Spring, 1987) at 125. [\[return\]](#)
61. That is, the complex process of preparing the form for casting outlined in Section V need not be followed in making forms for casting the images of animals. [\[return\]](#)
62. Al-Biruni, *Book of Instruction in the Elements of Astrology* [1029] trans. R. Wright, London, Luzac, translation originally published 1934, §371, p. 224. [\[return\]](#)
63. William Lilly, *Christian Astrology*, [London, 1647] p. 60. [\[return\]](#)
64. William Lilly, *Christian Astrology*, pp. 89, 98. [\[return\]](#)
65. William Ramesey, *Astrologia Restaurata*, [London, 1653] p. 127. [\[return\]](#)
66. William Lilly, *Christian Astrology*, p. 52. [\[return\]](#)
67. The second house. [\[return\]](#)
68. That is, a fortunate planet. [\[return\]](#)